

# *The* Speech Teacher

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*November 1956*

# The SPEECH TEACHER

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# The SPEECH TEACHER

Vol. V, No. 4

November, 1956

## THE SPEECH TEACHER: LISTENER AND CRITIC

Marvin L. Seiger

... Eternally, we are spectators—rather, auditors. Sometimes, it cannot be denied, one chafes against the sheer physical constriction of such a life. Finally, one tires of words, words, words.<sup>1</sup>

A psychoanalyst, and not a teacher of speech, wrote the words I have quoted above. Their author was telling an amazing story about one of his former patients and the treatment which relieved him of his psychosis.

Although Dr. Lindner's account of his experience in treating his patient was interesting in itself, of greater interest to me was the similarity of the problems which confront the psychoanalyst and the teacher of public speaking; that is, the similarities of methods of dealing with patient and with student.

What is this similar footing on which I have placed the analyst and the speech teacher? It is simply this: both are *objectively* concerned with an individual's progress in his work and personality, and, at the same time, both must react *subjectively* to what that in-

dividual says or does. To remain aloof, to pronounce judgments without responding as a human being, is to lose effectiveness as an analyst and as a teacher of speech.

If my vagaries concerning the similarities between the two professions offend members of either, let me say that it is the teacher who can learn a lesson from the analyst. It is the lesson of *listening*. Like the analyst, as speech teachers we perform the bulk of our duties by listening to our students talk. With one eye cocked on a note pad and the other on the speaker, we become two-headed creatures: listeners and critics.

We hear more than we listen. With our criteria for good public speaking before us, we evaluate a speaker by fitting his speech alongside our mythical yardstick. And, from our measurement, come the usual remarks: "Try for more eye contact." "Slow down." "Try to give important ideas greater emphasis." And so we go, ad infinitum, from speech to speech, seldom listening, but hearing and criticizing.

How can we truly understand a speaker's problems? How can we distinguish the individual as a separate personality, distinct from his classmates?

Most of our speakers improve simply because they deliver six or seven speeches in the course of a semester. We can detect and call to the student's attention such obvious errors as poor eye

The direction and depth of his Freudian bias will probably determine the nature and intensity of the reader's reaction to this essay. Although that reaction may be one of either approval or annoyance, it seems fairly safe to predict that it will not be indifference.

Mr. Seiger is an Instructor in Speech and Theatre at Indiana University. He is an alumnus of the University of California at Los Angeles, having received his A.B. there in 1948, his A.M. in 1950.

<sup>1</sup>Robert Lindner, "The Jet-Propelled Couch, Part II: Return to Earth," *Harper's Magazine*, CCX (January, 1955), 82.

contact, lack of meaningful gesture, and perceptible illness at ease. However, when he has helped a student conquer all his technical faults, what more can the teacher do? How can he understand the minute, imperceptible problems of the speaker, problems that are closely allied with his attitudes and personality?

It is this latter aspect of criticism which we as teachers of public speaking meet inadequately. In diagnosing a student's abilities and deficiencies as a public speaker, we fail to realize that understanding them depends upon our ability to project ourselves into the speaker's place. The success of an analyst depends upon his insight into his patient's problem, and this insight stems from his own understanding of himself as an analyst. And so it is with the teacher of speech who desires to gain insight into a speaker's problems.

Perhaps the most significant statement Dr. Lindner makes about his treatment of Kirk Allen's case is, "... it came to me in a sudden flash of inspiration that to separate Kirk from his madness I must enter his fantasy and, from that position, pry him loose from the psychosis."<sup>2</sup> How apparently simple and direct was this solution, yet how difficult it was to attain. It is always easier to remain safely within one's shell of stability than to venture forth into the world of unknown problems. But Dr. Lindner realized that the cure of his patient depended on his analyst's ability to get inside his psychosis, from which vantage point he could readily understand it.

Here I am not proposing that teachers of speech set themselves up as lay or amateur analysts. Nevertheless, a certain degree of empathy is the best tool a teacher can use in helping his

students to solve their problems in public speaking. How well he listens to his students, how closely he can identify their speech problems with his own, to a large extent determines a speech teacher's success. Criticism based on understanding the individual is the key to the teacher's approach.

Why do we rely so heavily on a collection of critical terms which have different meanings for each of our students? Granted, we can define such words as "spontaneity" and "vitality," but learning a definition is no guarantee of comprehending it. This consideration is of particular importance in the study of public speaking, in which application of his teacher's criticism is one of the student's important objectives. An understanding of a criticism worthy of application is the gateway of escape from our tangled jungle of terminology.

It is the function of a teacher of speech to make a student understand by means of that student's unique path of comprehension. In order to fulfill that function, the teacher must listen not only with both ears, but also with the empathy of an analyst who probes a patient's phobias and complexes. He must "listen with the third ear."<sup>3</sup> He must be an active listener, not a passive hearer.

At this point one may well ask how he can become such an ideal listener-critic. He might suggest facetiously that we recruit our speech teachers from the ranks of psychoanalysts "at liberty" or "between engagements"—if there are any. But I believe there is an easier way. Perhaps the program I outline below will provide a starting point for the training of a listener-critic.

<sup>3</sup> See Theodor Reik, *Listening with the Third Ear: The Inner Experience of a Psychoanalyst* (New York: Farrar, Straus and Company, 1952).

<sup>2</sup> *Ibid.*, p. 79.

1. The teacher of public speaking should regularly subject himself to an analysis of his own abilities (and disabilities!) as a speaker before a committee of his colleagues. After a series of speeches, the members of the committee should acquaint him with their evaluation of his limitations, needs, assets, and potentialities.

2. He should follow a strict program of attempted improvement as a public speaker. In doing so, he should work to understand his own capacities and, even more important, strive to gain insight into the problems of the speaker attempting to develop his skill.

(These first two steps are similar to the self-analysis a working psychoanalyst must experience before he becomes a practitioner. It is through his ability to understand himself that he is able to serve as a guide to others.)

The last proposal is perhaps the most difficult one to carry out:

3. The teacher of public speaking should discard our conventional terminology as a means of helping students to understand themselves and their difficulties and get rid of the latter. Instead, he should be able to communicate with the student via his own individual pathway of comprehension.

Let us bear these main points in mind: The teacher must be an active listener *with* his students. He should strive to attain the highest possible degree of empathy as he listens. To be objective is an admirable quality in a critic, but the conclusions he reaches are worthless unless he bases them on the subjective understanding of individual needs.

Remembering the twofold function of the psychoanalyst and his dual role as listener and critic, we, as teachers of speech, should strive to become listeners and critics, *with* professional teaching, rather than amateur analysis, our goal.

## EXCURSUS

### VI. GESTURE.

#### 1. POSITION OF THE HAND.

1. Supine; open hand, fingers relaxed, palm upward; used in appeal, entreaty, in expressing light, joyous emotions, etc.
2. Prone; open hand, palm downward; used in negative expressions, etc.
3. Vertical; open hand, palm outward; for repelling, warding off, etc.
4. Clenched; hand tightly closed; used in defiance, courage, threatening, etc.
5. Pointing; prone hand, loosely closed, with index finger extended; used in pointing out, designating, etc.

#### 2. DIRECTION

1. Front; the hand descending below the hip, extending horizontally, or ascending to a level or above the head, at right angles with the speaker's body.
2. Oblique; at an angle of forty-five degrees from the speaker's body.
3. Extended; direct from the speaker's side.
4. Backward; reversely corresponding to the oblique.—Anna T. Randall, *Reading and Elocution: Theoretical and Practical* (New York: Ivison, Blakeman, Taylor & Co., 1869), pp. 29-30.

## ENGLISH IN THE PHILIPPINES

Lillian O'Connor

WHEN the United States Government set up and manned the public school system in the newly-acquired Philippine Islands at the turn of the century, the teaching staff was necessarily composed of Americans, either soldiers recently discharged or teachers recruited from the mainland. Although English was then almost entirely unknown in the islands, it became the language of instruction and has remained so till today. For more than fifty years, Filipinos have been taught in a foreign language at the same time that they are learning it. So long as most teachers were native speakers of the language, English was transmitted to the students in authentic patterns. Today the older teachers who were students in the days when all their teachers were Americans speak an excellent brand of English.

In 1936, when the Philippine Commonwealth was formed, most of the American teachers retired or resigned, and were replaced by Filipinos. Since

that time, and most particularly during and since the Second World War, under the impact of the home vernaculars, the need to study *another* foreign language (Japanese was required during the occupation years), and the drive to widen the use of the Filipino National Language, there has been a constant diminution in the use of standard English patterns. This diminution is especially noticeable in the spoken patterns, which have suffered beyond recognition.

Considering the herculean task confronting the Filipino teacher, one wonders how they do as well as they do. Many teachers who are using English as their language of instruction have never heard a native-English speaking person—have never even *seen* one! They instruct their broods in a language which they themselves have never had an opportunity to hear except as spoken by those who, like themselves, learned it as a second language. Interestingly enough, the best models some of the present-day teachers have had were the Japanese army officers, graduates of colleges or universities in the United States, who, in excellent English, damned the Americans and their language and forbade its use in the market place! Today the best—and in many cases, the only—model Filipino teachers have is the American movie. In remote villages, even movies are not available.

As a result, English in the Philippines is extremely "vernacularized" in all respects: sounds, rhythm, intonation, syntax, vocabulary. While there are certain general patterns characteristic of English in all areas, there are also particular kinds of English in each of the

According to *Who's Who in American Education*, Volume XVII, the author of this informative essay is a "Contrib. to: Vital Speeches; Today's Speech; Pub. Health Nursing; Philippine Sociol. Rev.; Philippine Eng. Quarterly." Obviously, for the eighteenth volume the editors should emend that entry.

Miss O'Connor took her A.B. (*magna cum laude*) at St. Louis University. Later she earned a B. Mus. at Loretto Conservatory and an M.A. at Columbia University, which latter granted her the Ph.D. in 1952.

Currently at Philippine Women's University, Manila, Miss O'Connor first went to the Philippines in 1954 as a Fulbright Lecturer in English at Philippine Normal College. Previously she had been a member of the Curriculum Bureau, High School Division, of the New York City Board of Education.

In 1954 Columbia University Press published Miss O'Connor's study of *Pioneer Women Orators*.



large dialect zones. There are "accents" in English by which Filipinos can be identified as Ilocano, Bicolano, Tagalog, Cebuano, Ibanag, Visayan, or as being from Aklan, Davao, or Zamboanga! They are our "southern accent" or "New England twang" half way around the world. These individual varieties may be attributed to the distance from Manila or other urban areas where English is closer to native-English norms; the number, kind, and length of service of American teachers in the area before 1936; the degree to which the home vernacular was influenced by Spanish during the three hundred eighty years of Spain's rule; and the individual ways in which one home vernacular differs from those of other regions.

These individualizing local speech patterns have not come to the surface as yet. The general overall needs for improvement are largely the same from Aparri, on the northern coast of Luzon, to the far reaches of Mindanao. Throughout the country, the more than forty sounds of English have been telescoped into the twenty-two of the native vernacular; the intonation pattern is an up-and-down affair lacking variety, with little change in pitch and volume, and using a rising inflection at the ends of word, phrase, and sentence; Filipinos substitute literal translations of vernacular expressions for English words and word-order; rhythm is that of the native speech, in which each vowel has exactly the same value and duration; and *schwa* is unknown. Since Filipinos have learned English from books, their vocabularies are meagre and bookish, and stereotyped expressions are common. Because the Filipino National Language is not yet in nationwide use, the English I have described above is the *lingua franca* of this nation of twenty-two million persons speaking almost ninety different home vernaculars.

Some of the sound omissions are a delightful curiosity to a speech-trained person who has spent hours toiling over various kinds of lisps wishing covertly in his heart that all lispings could disappear by some kind of magic. Apparently, the magic has been wrought here in the Philippines, for *there are no lisps!* How does it happen? Very simple; *there are no sibilants!* Except for the sound of [s] as in the word "see," all sibilants of English have disappeared. The sound of [s] is substituted for all other five English sibilants, and one hears: "see" for "she," "save" for "shave," "heads" for "hedge," "Ed's" for "edge," "noose" for "news," "place" for "plays," "its" or "eats" for "each," "mutts" for "much," "sink" for "zinc." Try some of these substitutions in a sentence:

Eats day see place with mutts glee at the  
(each) (she) (plays) (much)

Ed's of the heads.  
(edge) (hedge)

Communication suffers when there are no sibilants in English!

There is marked difference among writers in their use of words which contain the sibilant sounds. American and British writers employ many more such words than do Filipinos writing in English. In an article of approximately four hundred eighty words written by a Filipino, there were 120 sibilants. An article of about three hundred sixty words written by an American contained 166 sibilants, and a British writer, in a selection of about three hundred words, used 124 sibilant sounds. Filipinos reading aloud from Filipino writers in English have fewer sibilant hurdles to overcome than they have in English written by writers whose native language is English. Whether or not this circumstance implies a meagreness in vocabulary is a problem in which research might be helpful.



One other important consonant change in English in the Philippines comes from the influence of the vernaculars. (I will discuss later the changes similar to those Spanish speaking persons make.) This is the substitution of the sound of [p] for that of [f]. There is no letter "f" in Tagalog, and the good Tagalog refers to himself as a "Pilipino," and his country as the Pilippines." While not so pronounced in some other areas (e.g., Bicol, which has a letter "f," probably because of the strong influence of Spanish there), this interchange of [p] for [f] is general throughout the country. One hears "pipty" for "fifty," "cop" for "cough," "peel pine" for "feel fine."

The English consonants "b," "v," "p," the two sounds of "th," the sounds of "t," "d," "n," "l," and "r" are not clear and easily intelligible, but whether this lack of clarity is solely because of the Spanish influence or is in part due to the vernaculars, scholars have not yet determined. The sounds used in the Philippines for those letters are those we associate with the persons whose first language is Spanish: "d" for "th" in "there," "t" for "th" in "thin," "b" and "v" interchanged, and dentalized "t," "d," "n," and "l." The sound of "r" is sometimes the Spanish "r," and sometimes it is the trilled "rr."

The letter "j" has a story all its own over and above its part in the sibilant disappearance. If "j" appears in a proper name, it receives the Spanish pronunciation, and "Jason" becomes "ha-SON," with the accent on the last syllable. This pronunciation holds for all proper names. On the other hand, if "j" is in any other kind of word, it is pronounced as Filipinos pronounce English "j," quite unvoiced, and very like an "s" sound ("dzudd's" for "judge," "Ed's" for "edge").

Filipinos have suffered many a foreign occupying power, and each has left an imprint upon language here. Even the English who were here for a short time in the 1760's seem to have left London characteristic in the speech of the province which they occupied. Although scholarly research on the question is still to be done, there seems to be some evidence that soldiers from London brought and left here the treatment accorded "h" in the cockney speech of their home city. Not far from Manila, in the province of Pampanga (pronounced "Famfanga" by many) where the British army landed and remained for about two and a half years, people today drop "h" where it is needed, and insert it where there is none. Other Filipinos laugh and make jokes about this characteristic of Pampanga speech in much the same fashion as Americans and Britons do about cockney. One of the stories heard often goes like this:

TAGALOG (to PAMPAGUENO): How do you spell "coffee"?

PAMPAGUENO: I beg your pardon?

TAGALOG: How do you spell "coffee"?

PAMPAGUENO: Oh, "coffee"? A "c," a "ho," a "hef," a "hef," "hee," "hee."

In the big universities in Manila, medical students know that their learned professors have a constant battle not to mention "heart disease," nor to prescribe "'alf measures." The Pampanga alphabet has no "h," a fact which would account for the omission of the sound in English; yet this lack does not explain the use of "h" where it is unnecessary. If there are any documents or records left after the great devastation of the war, research in Pampanga might unearth some interesting facts.

So much for English consonants in the Philippines; vowels and diphthongs

have gone along the same vernacularized paths. Withal, English remains the language of instruction throughout the school system and in all parts of the country, with only a few exceptions where experimentation is being carried on in the first two grades with the home vernacular as the language of instruction. The average Filipino wants his children to speak English; to him it is the language of democracy, of freedom. He sees his capital city the scene

of many an international gathering at which English is the only common medium of communication; other languages are simply not mentioned. He reads about the gatherings in English. He loves his home vernacular, he takes pride in his Filipino National Language, but he wants his children to know English. Therefore, speech improvement in the Philippines is a challenging job.

### EXCURSUS

We must not confound monotony with the monotone. Much of the school room reading is monotonous in the extreme, and yet if the monotone would give the reading grand effect, without doubt the pupil will read in his most lively manner.

The haste and monotony often exhibited in reading the beautiful words of the church service is to be deplored. Some one has said, that haste seems to be the only requisite of worship. The clerk of the Assembly may read the bills so that no member can possibly know their import, but when the magistrate administers the sublime oath—"Do you solemnly swear in the presence of Almighty God, etc.," as if he were reading an invoice of goods, and the person taking the oath "kisses the Bible with as much solemnity as he would a walking stick," the whole transaction seems like a sacrilegious farce.—Anna T. Randall, *Reading and Elocution: Theoretical and Practical* (New York: Ivison, Blakeman, Taylor & Co., 1869), p. 27.

## A NEW MARKET FOR TEACHERS OF SPEECH

Lionel Crocker

**B**USINESS and industry are finding that teachers of speech make valuable additions to their staffs; the business world values highly the knowledge and skill that a teacher of speech has developed in his training and teaching. Often possible majors in speech ask, "What can I do with a major in speech?" It seemed to me to be worthwhile to canvass some of the members of our profession who have joined the ranks of business and industry and get their testimonies. I hope the following recital will be of interest and inspiration to teachers of speech, administrators, and undergraduates who are thinking of a career in speech.

The first witness I would like to call is Carney Smith. Today he is head of C. Carney Smith & Associates, representing The Mutual Benefit Life Insurance Company of Newark, New Jersey, in Washington, D. C. Recently he turned down a twenty-five-thousand-dollar-a-year job as vice-president of another insurance company. Carney Smith gives

It may seem short-sighted to publish such an essay as this at a time of a shortage of teachers which will be worse before it is better. On the other hand, this article may serve as a warning to administrators that teachers of technical subjects are not the only ones whom industry can lure from the classroom, and could conceivably lead to better salaries for those of us who plan to remain in the classroom.

Professor Crocker (who took his Ph.D. at the University of Michigan) is Chairman of the Department of Speech at Denison University. His writings have often appeared in *The Quarterly Journal of Speech* and *The Speech Teacher*. His textbook, *Public Speaking for College Students*, has gone into a third edition, and *Oral Reading*, which he wrote in collaboration with Louis M. Eich, is now in its second edition.

his work in speech much credit for his success. Here is his record:

From 1935 to 1938 he was Head of the Department of Speech and Director of Forensics at Northern High School, Flint, Michigan. During those three years his teams participated in the state semi-finals in 1936, were state champions in 1937, and state quarter-finalists in 1938. He had a squad of thirty students who participated in over a hundred interscholastic debates a year during that period, with an overall winning percentage of 89.75. From 1938 through 1942, he was Head of the Department of Speech at Alma College. During these four years, the department grew from two courses in speech to a major in speech. Over a third of the student body participated in some form of speech activity. The debate teams achieved national recognition, having been undefeated in the national Delta Sigma Rho tournament in 1941. In nearly seven years in the field of speech education, he had four articles published in *The Quarterly Journal of Speech* and at the time he left teaching was president of the Michigan Association of Teachers of Speech.

At present he is a general manager with The Mutual Benefit Life Insurance Company in Washington, D. C. His principal duties correspond to those of a sales manager and trainer. It is his responsibility to recruit, select, train, and supervise salesmen. In competition with seventy-five other agencies he has twice won the Company Award for the development of new organization in

manpower. In 1954, five of the forty best first-year men with his company came from his agency. In the nine and a half years that he has been in the insurance business, he has served as President of the General Agents and Managers Association of the District of Columbia, president of the District of Columbia Life Underwriters Association, national President of the Mutual Benefit General Agents Association, and has had many flattering offers to join other insurance companies.

He says of his training and experience in the field of speech and its bearing on his success:

My experience as a teacher of speech has been a tremendous asset to me in every activity I have undertaken since I left the field. In my present job, all I am doing is teaching speech in developing the salesmen I have in my organization. The ability to speak has probably been the greatest single factor in what little success I have achieved.

Let us look in on Max Fuller who is now with The Maytag Company. Dr. Fuller has his M.A. from the University of Michigan (1935) and his Ph.D. from Northwestern University (1949). Between 1935 and 1954 he was on the faculties of Benton Harbor High School, Lake Forest College, Northwestern University, Wesleyan University, and Grinnell College. During these years he taught public speaking, persuasion, discussion, communications, and at various times coached both debate and dramatics. From 1952-1954 he served as Dean of the College at Grinnell College.

Since January, 1954, he has headed the Department of Field Education in the Marketing Division of the Maytag Company, Newton, Iowa. His present title is Director of Field Education. This department is responsible for the product and sales training of all members of the field organization in the United States. He is responsible for pre-

paring and distributing to the sales organization a wide variety of materials, ranging from semi-technical specification sheets on each product to thirty-minute color sound films of a promotional nature to be shown to the public. Members of his department conceive, design, and execute all of these training and educational materials. In addition, he is personally in charge of administering the management and executive training seminars for the Marketing Division, and, as one can well imagine, from time to time he speaks as a representative of The Maytag Company; he frequently assists officers of the company in their preparation of speeches and radio scripts.

It is obvious that he spends a portion of his time actually teaching classes of adults, members of the field organization. Some of the classes deal specifically with principles of effective public speaking, others are designed to convey specific information about the products or sales programs. In all instances he is constantly using precisely the same techniques he developed as a teacher of speech. Further, all of the written materials his department has developed and all of the training sessions it has conducted have required the constant practical application of principles of persuasion and discussion which he taught for many years in college classrooms. The training films he writes, directs, and produces require precisely the same skills he formerly used as a director of high school and college dramatics—except that now he has a budget large enough to do things the way he wants to.

Let me quote him directly:

I was given an opportunity at The Maytag Company to put to practical use every aspect of speech which I had been teaching for so many years; moreover, for practicing these aspects of my profession I was offered a salary



several times greater than I could earn for teaching the same principles. Since joining The Maytag Company in January, 1954, I have had two opportunities to return to academic life, one as Dean of the College of Liberal Arts at a large metropolitan university, the other as president of a small liberal arts college in the middle west. I rejected both offers. I know of no better way to illustrate my satisfaction with my present activity.

Another teacher of speech now in industry who was widely known in the field is Buell Whitehill, Jr. He was Head of the Department of Speech at the University of Pittsburgh until July of 1953, when he became Director of Personnel for the Rust Engineering Company of Pittsburgh. This organization is engaged in the design and construction of industrial facilities of various kinds. Buell Whitehill is responsible for various staff activities in the procurement and evaluation of personnel in all of the administrative activities in this field that such an organization as the Rust Engineering Company has to carry on.

Of his preparation in the field of speech for his work, Mr. Whitehill says,

I think the greatest help that the teaching of speech has been in my present work was in the organization and presentation of factual material and ideas. The research experience in communication has been very helpful in evaluation work. And the knowledge of some principles of discussion and my experience in conference work have been quite helpful.

A great many members of the Department of Speech at the University of Pittsburgh have been doing part-time consulting work with industries in that area. William S. Tacey, Joseph M. Ball, and Robert P. Newman have all done this kind of work for such companies as United States Steel and Jones & Laughlin Steel Company.

John H. Herder has found a position as supervisor of education with The Southern New England Telephone

Company with headquarters in New Haven, Connecticut. Before going into industry Mr. Herder was on the staffs of Rutgers University and New York University. His first job when he left teaching was with the Union Carbide and Carbon Corporation in New York. He does not believe that the teaching field offers the challenge that business does.

He believes that his training in speech has been an important factor in his success in industry. He also believes that there are many opportunities for speech people in business and industry. He says,

As Supervisor of Education for The Southern New England Telephone Company, I am in charge of management development and educational consultant on craft and vocational training. Many management development activities are based on conference method, public speaking, interviewing, human relations, and communication in general. Speech training, both undergraduate and graduate, has proved indispensable in promoting, planning and directing this work.

In craft and vocational training, we, like most companies, use "line" people as instructors. I have found that the "public speaking" approach to training new instructors is the quickest and most effective approach available.

Harold O. Haskitt, Jr. has developed and extensive program in speech at the General Motors Institute. He says he thinks of himself as still being in academic teaching within an industrial framework. Mr. Haskitt's work is different from that of Carney Smith, Max Fuller, Buell Whitehill, or John Herder. He is administering a department of speech within an institute supported by industry.

Similarly, Leroy Lewis conducts an educational program for The American Institute of Banking. He formerly taught speech at Duke University. He was invited to teach an evening class in public speaking for bankers. Out of this assignment he gradually rose to



be Director of Education for the Institute. He supervises an extensive program in public speaking and debate which the bankers sponsor. Of course, the American Institute of Banking sponsors programs in many other fields of interest to bankers. Dr. Lewis supervises these, too.

In July, 1954, Thomas H. Dudgeon left the Department of Speech at The Ohio State University to become Communications Manager for the Nationwide Mutual Insurance Company. He was assigned the responsibility of establishing a program to improve both official internal communication and interpersonal communication among the several executives. This job included not only the use of the techniques of personal communication, but also the constant analysis of organizational relationships and responsibilities from a communication point of view. Later he accepted a position in the Office of Public Relations. In this new capacity he is involved in planning programs designed to increase policyholder participation in the management of these mutual insurance companies. The objective is to get a hundred thousand people in the thirteen-state operating area to take active part in determining the companies' policies. Small discussion groups will operate in a manner similar to that of the Ohio Farm Bureau Federation advisory councils.

Of his training in speech for his job, Mr. Dudgeon writes,

Generally speaking, I think a considerable advantage which my speech teaching experience gives me is in "critique-ing" and criticizing communication effort and lack of effort of individuals with organizational status. Usually, of course, a criticism is an exercise in rhetoric, since what you say must be persuasive before it can be informative. Without an appreciation of the need of persuasion, my role could be viewed as an unnecessary thorn, instead of a valid contribution.

Sam E. Raines is another teacher of speech who has found success in business. He is at present Special Agent with The Prudential Insurance Company of America in Wichita, Kansas. He has taught at the University of Kansas, Southwestern University, and General Motors Institute. He is a graduate of Grinnell College, and has an M.A. from the University of Kansas. He has pursued graduate work at University of Texas, Wayne University, and the University of Michigan. Of his speech background and its contribution to his success in business, he says, "I find opportunity to apply my speech training in interviewing clients and prospective employees. An occasional community social or business group speech invitation is thrown in."

There are many more teachers of speech who have found usefulness in business and industry. To name a few, Robert A. Sandberg, one of the authors of *Effective Speaking in Business*, is Public Relations Manager of the Kaiser Aluminum and Chemical Corporation; Ernest Reed is with International Harvester Company; Victor Zink is with General Motors in Royal Oak, Michigan; Richard Dean is with The Chrysler Corporation, Detroit, Michigan; Darrell T. Piersol is with the Central Soya Company of Fort Wayne, Indiana; Dwayne Orton, now editor of *Think* for International Business Machines, was a teacher of public speaking at the College of the Pacific. You may think of many others who are using their speech training in American business and industrial life.

One can safely conclude that business and industry are interested in men with speech training. My majors at Denison University annually have many interviews with recruiting officers. It has happened more than once that they have

been given the nod over majors in other departments because of their training. For many years the notion was abroad that if one majored in speech he was going to teach speech. That notion is gradually changing. Business and industry realize that the well-trained person in speech has much to offer. As further indication of the interest of

business in speech I think of Herbert Victor Prochnow, Vice-President of the First National Bank of Chicago, who has written such helpful books as *The Public Speaker's Treasure Chest*, *The Toastmaster's Handbook*, and *1001 Ways to Improve One's Conversation and Speech*.

## EXCURSUS

### DIFFERENT KINDS OR CLASSES OF EMOTIONS

1. 'Unemotional,' or *matter-of-fact*, (whether didactic, narrative, or descriptive).
2. 'Bold,' (including the *very emphatic* passages in the first class, and all declamatory pieces).
3. 'Animated or joyous,' (including all lively, happy, or beautiful ideas).
4. 'Subdued or pathetic,' (including all gentle, tender, or sad ideas).
5. 'Noble,' (including all ideas that are great, grand, sublime, or heroic).
6. 'Grave,' (including the deep feelings of solemnity, reverence, &c.).
7. 'Ludicrous, or sarcastic,' (including jest, raillery, ridicule, mockery, irony, scorn, or contempt).
8. 'Impassioned,' (including all *very bold* pieces and such violent passions as anger, defiance, revenge, &c.).—Mark Bailey, "An Introductory Treatise on Elocution; with Principles and Illustrations, Arranged for Teaching and Practice." In G. S. Hillard, *The Sixth Reader; Consisting of Extracts in Prose and Verse, with Bibliographical and Critical Notices of the Authors, for the Use of Advanced Classes in Public and Private Schools* (Chicago: W. B. Keen & Company, 1863), p. xix.

# THE ROLE OF SPEECH IN THE NEW JERSEY SCHOOL PROGRAM

Arthur A. Eisenstadt

IN this paper I will discuss the question, "What is the place of speech in the general elementary and secondary school curricula?" in three parts: (1) speech as it can be included in the school program, (2) speech as it now actually is included, and (3) the problems concerning speech to be resolved in the curricula. Because the problems of personnel, equipment, and curriculum existing in New Jersey are by no means unique, this relatively limited-area study should help illuminate similar conditions in other states as well.

Teachers are making notable strides in developing the objectives and planning the units of speech activity most desirable in the elementary and secondary school. Helpful reviews and suggestions on the earlier school level appear in such books as those of Ogilvie<sup>1</sup> and Rasmussen;<sup>2</sup> and Robinson,<sup>3</sup> Sorrenson,<sup>4</sup> and Weaver, Borchers, and Smith<sup>5</sup>

Currently a private speech consultant with offices in Montclair, New Jersey, at the time he made the survey he reports here Dr. Eisenstadt was an Assistant Professor of Speech at Rutgers University. He has also been a speech correctionist with the Division of Special Education of the Newark [New Jersey] Board of Education.

Dr. Eisenstadt took his bachelor's and master's degrees at Brooklyn College, New York University awarded him the Ph.D. in 1954.

<sup>1</sup> Mardel Ogilvie, *Speech in the Elementary School* (New York: McGraw-Hill Book Company, Inc., 1954).

<sup>2</sup> Carrie E. Rasmussen, *Speech Methods in the Elementary School* (New York: The Ronald Press Company, 1949).

<sup>3</sup> Karl F. Robinson, *Teaching Speech in the Secondary School* (2d ed.; New York: Longmans, Green and Company, 1954).

<sup>4</sup> Frederick S. Sorrenson, *Speech for the Teacher* (New York: The Ronald Press Company, 1952).

<sup>5</sup> Andrew Thomas Weaver, Gladys Louise Borchers, and Donald Kliese Smith, *The Teach-*

ing of Speech: A Textbook for College Courses in Speech Education (New York: Prentice-Hall, Inc., 1952).

discuss the speech problems of the secondary school. Somewhat larger in educational scope, but also indicative of the constellation of school activities based on the need for trained, effective communication are the textbooks of Mulgrave,<sup>6</sup> Raubichek,<sup>7</sup> and Fessenden, Johnson, and Larson.<sup>8</sup>

In general, the views of these writers tend to form a pattern of fairly consistent agreement. The elementary schools, they find, can make very worthwhile use of combinations of the following units:

Let us compare these units with the speech activities the writers on high school curricula recommend:

Dramatics	Informal speech	Conducting
Puppetry	Giving talks	meetings
Oral reading	Pantomime	Assemblies
Story telling	Group	Evaluation of
Choral	discussion	what is heard
speaking		

Plainly, there is considerable duplication in these lists of activities. The aim to develop both intellectual and bodily

<sup>6</sup> Dorothy I. Mulgrave, *Speech for the Classroom Teacher* (3d ed.; Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1955).

<sup>7</sup> Letitia Raubichek, *Teaching Speech in Secondary Schools* (New York: Prentice-Hall, Inc., 1935).

<sup>8</sup> Seth A. Fessenden, Roy Ivan Johnson, and P. Merville Larson, *The Teacher Speaks* (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1954).

communication skills is evident in both groupings, as is the desire to improve techniques in the areas of spoken, written, and printed language. Further, the writers on both levels agree that not only the speech teacher, but also teachers of other subjects, particularly English, play a most important part in the improvement of these disciplines. Most prominent among the differences between these lists is the inclusion of radio and television workshops and speakers' bureaus at the high school level. These, of course, are extensions of speech activity, rather than innovations, for their intrinsic requirements of skill are not basically different from those of drama and the traditional speech skills. Finally, there is general agreement that pupils in all classrooms at all levels should learn and practice oral competence.

So much for what can be done. Let us now examine the programs in actual existence. A spot-sample questionnaire went out to some thirty high schools in all parts of New Jersey in order to gauge the general status of speech teaching in various communities. By and large, it appears that many of the smaller communities have no speech specialists to conduct even a part-time program of speech correction at the elementary school level, nor do they have a public speaking program as such, beyond the incidental assembly and English classroom requirements. A fairly large number of the urban communities (at least sixteen, as nearly as could be ascertained) do provide speech correction staffs ranging from one part-time to several full-time teachers.

The New Jersey high schools present a rather varied picture of the amount and type of speech education they make available to students. Of the twenty schools represented by fully-answered questionnaires, seven offer two terms of speech training, three furnish one term

of such teaching, one school has a three-term speech program, and one other devotes five weeks to speech training. Four high schools offer speech as an elective subject, while eight schools report no speech courses at all.

To the query on the amount of time spent in speech courses on the various areas of training, the responses averaged as follows:

Speechmaking	35%
Voice and diction	25%
Dramatics and oral interpretation	25%
Debate	5%
Group discussion	5%
Radio or television	5%

Of the respondents, 35% reported having one teacher who had majored in speech work at the undergraduate or graduate level, 15% had two such teachers, and 45% of the schools with speech programs were using teachers who had not majored in speech at either level. This finding indicates that in nearly half of these schools, whatever the speech training or improvement undertaken, teachers with no substantial background in just these areas are in charge of the speech programs.

High schools evidently lack sufficient facilities and equipment. Twelve schools reported the use of recording equipment, eleven have lecterns for speech-making, and seven use some form of radio apparatus—usually a portable microphone and loudspeaker combination. Only one institution uses models of the speech mechanism, two employ speech charts, and no responding school has a speech clinic or a room set up for just that purpose. An indeterminate number of schools, to my knowledge, do have a room for speech work, but several other "fringe" activities share its use.

The textbooks for speech training include some well-known ones, as well as



others of only local repute. In order of frequency of mention they are

<i>American Speech</i> <sup>9</sup>	3 schools
<i>Effective Speech</i> <sup>10</sup>	2 schools
<i>Basic Principles of Speech</i> <sup>11</sup>	2 schools
<i>Your Speech and Mine</i> <sup>12</sup>	2 schools

Mentioned once each were *General American Speech Sounds*,<sup>13</sup> *As Others Hear You*,<sup>14</sup> *Speech*,<sup>15</sup> 38 *Basic Speech Experiences*,<sup>16</sup> *The Speech Arts*,<sup>17</sup> *Language in Action*,<sup>18</sup> *The Stage and the School*,<sup>19</sup> *Ease in Speech*,<sup>20</sup> *Your Voice and Speech*,<sup>21</sup> and *Experiences in Speaking*.<sup>22</sup> Interestingly, one reply stated that the book used in speech training was *How to Remember*,<sup>23</sup> a rather far cry from the conventional textbook for speech improvement!

According to an earlier survey of the

<sup>9</sup> By Wilhelmina G. Hedde and W. Norwood Brigrance (4th ed.; Philadelphia: J. B. Lippincott Company, 1955).

<sup>10</sup> By Harry B. Gough and Others (New York: Harper and Brothers, 1930).

<sup>11</sup> By Lew Sarett and William Trufant Foster (rev. ed.; Boston: Houghton Mifflin Company, 1936).

<sup>12</sup> By Rhoda Watkins and Eda B. Frost (Chicago: Lyons and Carnahan, 1945).

<sup>13</sup> By Grace Barnes (Boston: D. C. Heath and Company, 1946).

<sup>14</sup> Marie Agnes Ball and Elizabeth LeMay Wright, *As Others Hear You: A Textbook in Speech for High Schools* (New York: D. Appleton-Century Company, Inc., 1942).

<sup>15</sup> By Gladys Louise Borchers and Andrew Thomas Weaver (New York: Harcourt, Brace and Company, 1946).

<sup>16</sup> By Clark S. Carlile (2d rev. ed.; Pocahontas, Idaho: Clark Publishing Company, 1954).

<sup>17</sup> Alice E. Craig, *The Speech Arts: A Textbook of Oral English* (2d rev. ed.; New York: The Macmillan Company, 1941).

<sup>18</sup> By S. I. Hayakawa (3d ed.; New York: Harcourt, Brace and Company, 1941).

<sup>19</sup> By Katharine Anne Ommanney and Pierce C. Ommanney (2d rev. ed.; New York: Harper and Brothers, 1950).

<sup>20</sup> By Margaret Painter (3d ed.; Boston: D. C. Heath and Company, 1954).

<sup>21</sup> By Letitia Raubicheck (New York: Prentice-Hall, Inc., 1953).

<sup>22</sup> By Howard Francis Seely and William Arthur Hackett (Chicago: Scott, Foresman and Company, 1940).

<sup>23</sup> Bruno Furst, *How to Remember: A Practical Method of Improving Your Memory and Powers of Concentration* (New York: Greenberg, Publisher, 1944).

New Jersey junior colleges,<sup>24</sup> speech occupies a more prominent niche in the curriculum at that level. Of the eleven schools replying (a ninety per cent response), nine had specialized speech courses. Four of these schools required speech work, while seven schools presented elective courses. Nine junior colleges offered public speaking, six had voice and diction courses, and three offered dramatics instruction. One teacher of speech was reported in six schools, three institutions employed two teachers, and one school employed three instructors. Four of these were full-time speech teachers, while the others were part-time teachers.

All in all, considering the much smaller number of students enrolled in the junior colleges, considerable time and attention go into developing speech skills on an individual basis. The textbooks—those by Baird and Knower,<sup>25</sup> Crocker,<sup>26</sup> Ewbank and Auer,<sup>27</sup> Monroe,<sup>28</sup> Oliver,<sup>29</sup> and Sandford and Yeager<sup>30</sup>—are those which deal more with public address than with voice and diction. The predominance of speech-making, rather than speech improvement, courses is further evidence of this shift

<sup>24</sup> Arthur Eisenstadt, "Speech Education Survey of New Jersey Junior Colleges," *The Speech Teacher*, II (November, 1953), 273-282.

<sup>25</sup> A. Craig Baird and Franklin H. Knower, *General Speech: An Introduction* (New York: McGraw-Hill Book Company, Inc., 1949).

<sup>26</sup> Lionel Crocker, *Public Speaking for College Students* (2d ed.; New York: American Book Company, 1954).

<sup>27</sup> Henry Lee Ewbank and J. Jeffery Auer, *Discussion and Debate: Tools of a Democracy* (2d ed.; New York: Appleton-Century-Crofts, Inc., 1951).

<sup>28</sup> Alan H. Monroe, *Principles and Types of Speech* (3d ed.; Chicago: Scott, Foresman and Company, 1949); *Principles of Speech* (rev. brief ed.; Chicago: Scott, Foresman and Company, 1951).

<sup>29</sup> Robert T. Oliver, *Persuasive Speaking: Principles and Methods* (New York: Longmans, Green and Company, 1950).

<sup>30</sup> William Phillips Sandford and Willard Hayes Yeager, *Principles of Effective Speaking* (5th ed.; New York: The Ronald Press Company, 1950).



of emphasis from personal communication courses to those in public address.

In most instances, the questionnaire replies came from chairmen of English departments. When asked to append comments or suggestions, if they so desired, a rather marked consistency in the direction of strong endorsement of speech training appeared. Typical comments were: "We need more speech work"; "Speech should be a required subject in every high school"; "We feel a very strong need for a speech course"; and "Every graduate should have some speech training."

An apparent divergence of viewpoint concerning the organizational nature of speech teaching appeared. One department head wrote of speech, "Make it an integral part of every course in English"; while another responded, "Speech should be a separate department." Actually, these points of view are entirely compatible, for it is both practicable and desirable—indeed, inevitable—that linguistic oral competence can and should be developed in the English classroom. At the same time, many specific individual speech problems and deviations respond only to the trained attention of the therapist or oral communications specialist.

Thus stand the desiderata in curricular matters as described in the methodology textbooks, and the status of speech training as revealed by questionnaire survey. Let us now examine the problems that a comparison of these two raises. One of the foremost questions is that of how much speech training per se should go on at each school level. At present, New Jersey communities vary from some speech work at all levels to no speech education at any level, and reports from other states tell much the same story. It would be both arbitrary and ill-considered to suggest any rigid formula for determining the

proportion and placement of speech teaching. The view of many speech educators is the one that Weaver, Borchers, and Smith express, "Parents, school administrators, teachers, and school children should share in building the curriculum of any given school."<sup>31</sup> It is this approach, considering the dynamic and varied nature of our school systems, that seems most likely to produce good results.

Kearny, New Jersey, was recently the scene of an adult education course, "Training Parents to Help Their Children in Speech Correction." The course itself resulted from the combined planning of the Superintendent of Schools, the Board of Education, and Miss Mary Lennon, in charge of speech correction.<sup>32</sup> Such activities represent an admirable integration of the viewpoints of the home, the teacher, and the administration. What is more, the speech needs of the pupil and the school appear vividly before those very elements of the community who can supply effective and material help. Under the impact of courses of this nature, of talks, demonstrations, and through the tactful use of teacher and parent meetings, the desire for a speech screening program can initiate. Then, judging from the results of this screening, it is possible to identify and measure the speech needs and to institute an appropriate pattern of speech education to meet them.

A problem allied to the amount of speech teaching is that of proportioning the major speech areas: public address, oral interpretation, and speech correction. Here, too, an eclectic philosophy seems warranted, for what receives very competent treatment in the English or social science departments of one school

<sup>31</sup> *Op. cit.*, p. 88.

<sup>32</sup> Mary Lennon, "Kearny's Speech Course for Parents," *Bulletin of the Speech Association of New Jersey*, VIII, 2 (March, 1954), 3-6.

may be passed over or given minimum attention in another. In general, it seems sound and desirable to survey the needs of each school on an individual basis, and proportion the content of the speech curriculum accordingly. In so doing, however, it is wise to bear in mind that the concept of the felt need varies widely from one teacher to the next. The "unfelt need" is quaintly demonstrated by the chairman who wrote of her school's speech program, "Speech work is done here only for speech defects—about four pupils."<sup>33</sup>

A particularly good example of a far-sighted, intelligent approach is that of the Union City, New Jersey, speech program.<sup>34</sup> Here, Dr. Ruth G. Arnold has developed a pattern which includes (1) establishment of the team concept among medical, guidance, teaching, and speech staffs, (2) an extensive parental conference program, (3) promotion of awareness of the importance of effective speech among students, teachers, parents, and administrators, and (4) scholastic training which includes speech correction, speech improvement, and speech arts: dramatics and public speaking. The long-range goal is that "... each phase of the total program will find meaning and fruition in the other portions of the program . . . and will become an interwoven phase of the whole program. . ."

Implicit in this survey is the question of teacher-training criteria and subject-matter certification. In some states, well-defined standards of training and supervised experience have been established, while in others, no such preparation requirements are operative. New Jersey has a definite pattern of certification for

special-subject teaching, and a committee is constantly working to clarify and adjust these standards in the light of new developments. As I write, the Standards Committee of the New Jersey Conference on the Handicapped is readying recommendations to the various municipalities on criteria for teacher training and preparation. Prominent teachers recommend some such system of establishing and maintaining an effective teacher training program,<sup>35</sup> and both the need and the merit of professional certification are obvious.

Finally, there is the matter so aptly worded by the department chairman who observed, "The problem is to restore the prestige of good speech to the teen-age speaker and the teen-age audience. Until good speech is honored, attempts to secure it are futile." One way to meet this problem is for the teacher of speech to initiate a combined speech activities-public relations program. By means of speech festivals, intramural discussion and debate contests, a parent-training project, PTA film-talks, and assembly programs highlighting the value of the well-spoken word, the pupil can become aware of the merit and prestige values of good speech. Another method involves all teachers of all disciplines, who by their example and their occasional praise of the speech ability of a student can drive home the fact that good speech is noticed outside the speech class as well as in it. It is by this concerted effort on the part of all educators at all levels that we can probably achieve the greatest continuous speech improvement.

All in all, then, a wide gap exists between the optimum and the actual, in

<sup>33</sup> Correspondence with the author, November, 1954.

<sup>34</sup> Ruth G. Arnold, "Union City Reports . . ." *Bulletin of the Speech Association of New Jersey*, IX, 2 (February, 1955), 3-4.

<sup>35</sup> See Ruth Beckey Irwin, *Speech and Hearing Therapy* (New York: Prentice-Hall, Inc., 1953); and Franklin H. Knower, ed., "A Speech Program for the Secondary School," *The Bulletin of the National Association of Secondary School Principals*, XXXVIII, 199.

the matter of speech in the curriculum. Substantial progress has come about, and additional progress has yet to come. One is reminded of King Lear's admonition, "Mend your speech a little, Lest

you may mar your fortunes." Conceivably, the needs of an increasingly articulate society may yet compel a scholastic fulfillment of this sound and still timely maxim.

## EXCURSUS

### PAUSE OR GROUPING OF SPEECH

"A pause is often more eloquent than words."

1. Sentential. Founded upon the syntactical structure of the sentence and indicated by the marks of punctuation. It is addressed to the eye, and may or may not be used as a rest of the voice.

The old-school fashion of stopping invariably at the comma long enough to count one, at a semicolon two, at a colon three, etc., has, we hope, with other relics of school barbarism, passed away.

Rhetorical. Wholly dependent upon the sense and feeling, and, while it rests the voice of the speaker, is addressed to the ear of the listener.

We give a few examples covering the principal ground of Rhetorical Pause.

1. (1.) After the subject of a sentence.  
Intemperance | is a vice.
- (2.) After the subjective phrase.  
The pleasures of sin | are but for a season.
- (3.) When the subject is inverted.  
The meekest of men | was Moses.
2. After every emphatic word.  
Mary | is a good girl.  
Mary is | a good girl.  
Mary is a good | girl.
3. Before the prepositional phrase.  
We are going | into the country.
4. Wherever an ellipsis occurs.  
Boy Britton, | only a lad, | a fair-haired boy, | sixteen, |  
In his uniform.  
Into the storm, into the roaring jaws of grim Fort Henry  
Boldly bears the Federal flotilla,  
Into the battle storm.
5. In order to arrest the attention.  
The sentence was | Death.

—Anna T. Randall, *Reading and Elocution: Theoretical and Practical* (New York: Ivison, Blakeman, Taylor & Co., 1869), pp. 23-24.

# EXTRACURRICULAR PROBLEMS AND THEIR SOLUTIONS

Clara B. Weir

WHEN does the load of the speech teacher begin and end? If he must spend many hours in designing and building scenery in the theatre, should he have some free time during the morning? What is adequate compensation for his extra work in terms of time, money, and teaching load? What is a maximum working day for a speech teacher?

To discover the status of the speech teacher in his extra school burden, on December 1, 1951, I launched a survey in upstate New York Public Schools by

types and population density, I then revised this list. The final returns represented a good cross-section of the state except for two areas, the Hudson Valley and the Southern Tier, from which no responses came soon enough to be included in the survey. To the 257 questionnaires I sent out, I received a total of 116 replies, or 42.1%. This percentage compares closely with a 40% return on a somewhat similar survey in Ohio in 1949.<sup>1</sup> I based my tabulations on population and school system divisions as follows:

Group	Approximate population range	Returns
I	City systems of approximately 10,000 and up	50.0%
II	Village systems of approximately 2,500-10,000	37.2%
III		
A	Other systems of 200-1,000, largely centralized	38.3%
B	Small rural schools with enrollments under 200 (average enrollment, 94)	

mailing a questionnaire addressed to: "The Teacher of Speech, or Chairman, English Department." From the list of schools in the *New York Education Department Handbook*, 24 (December, 1949) I selected every other name. To get an adequate spread in community

Dora V. Smith, reporting a survey made in the state in 1936-37, writes of the burdened English teacher who has charge of the extracurricular speech work:

One is appalled by the magnitude of her program and seriously concerned for the effect upon her health. Too great tribute cannot be paid to her unselfish devotion to the service of the community and to her recognition of the important place which extracurricular activities should have in the lives of adolescent boys and girls.<sup>2</sup>

Miss Weir has written book reviews for earlier issues of *The Speech Teacher*, and some years ago another of her essays, "Pageantry: The Messenger," appeared in *The Quarterly Journal of Speech*. In view of the content of that essay and this, it may at first surprise the reader to learn that the author is Consultant in Speech and Hearing to the Board of Education of Waterbury, Connecticut. But our better specialists are the products of broad, not narrow, training and interests.

Miss Weir received her bachelor's degree from Syracuse University and her master's from Columbia University. She has also studied at St. Lawrence University and Teachers College, Columbia University.

<sup>1</sup> Opal Wigner Boffo, "The High School Dramatic Director," *Educational Theatre Journal*, III (May, 1951), 119-125.

<sup>2</sup> Dora V. Smith, *Evaluating Instruction in Secondary School English: A Report of a Division of the New York Regents' Inquiry into the Character and Cost of Public Education in New York State* ("English Monograph No. 11") (Chicago: The National Council of Teachers of English, 1941), pp. 222-223.



The picture she draws of the considerably overburdened teacher still holds true, and one cannot read the wealth of data this survey provides without a very humble feeling in the face of such overwhelming evidence of unselfish devotion to one's work. Indications are that many spend weekends and entire vacation periods in stagecraft and planning. The estimates I present here, however, represent scheduled clock-hours spent with rehearsal groups, or individual coaching for prize speaking contests, assemblies, community-school programs, and the like, in addition to the above-mentioned extra work.

As Table 1 indicates, except for teachers in systems in cities and villages, English majors with little or no speech training sponsor most of the speech activities. With a double English-speech major, 26.6% of the teachers in the cities are well prepared. In the rural areas, sometimes teachers who have no formal training in English or speech are in charge of whatever speech program there may be.

TABLE 1  
PREPARATION OF TEACHERS

	Group I	Group II	Group IIIA	Group IIIB
Speech Major	26.6	42.1	17.9	5.7
Double Major:				
Speech and				
English	26.6	5.2	1.1	
English Major	20.0	42.1	56.6	77.0
English Major,				
Speech Minor	13.3	5.2	14.6	
English Major,				
Library Minor	6.6		1.1	
Library Major,				
English Minor		2.2	2.2	
Librarian				5.7
History Major	6.6		1.1	5.7
No data	6.6	5.2	4.4	5.7
Totals	99.7	99.8	99.0	99.8

In order to understand the extracurricular situation we need to get a picture of the speech work during the school day. We find all speech courses,

whether required or elective, in the various systems tend to be concentrated in the last two years. In general, dramatics is the most frequent elective course, and public speaking the most frequent required course. The schools in Group I (see Tables 2, 3, 4) offer the highest percentage of elective courses in speech and have the highest percentage of required courses in speech correction and voice and diction. It is in the schools in this group, largely, that there is elective work in radio, and in one school, there are required twelfth grade courses in radio. Except on the eleventh and twelfth grade levels, there is little interpretative speech in the curricula. Few schools offer debate. There is little indication that those in need of speech correction are getting help. A descriptive report of speech work in the state in 1949 stated that there are "better speech provisions . . . in the speech arts than in the correction of speech defects."<sup>3</sup> This situation still exists. There is no report of speech correction in the schools in Group IIIB. One factor which helps to explain the high percentage of elective twelfth grade speech work is that since 1948 the state requirements for twelfth grade English have been somewhat broadened. Students who pass a qualifying examination in English skills at the end of the eleventh grade may elect (if offered) such courses as world literature, journalism, and speech. One teacher indicated that, much to her regret, a general speech course, previously elective for all students, had been dropped and the twelfth grade speech course substituted. In view of the high percentage of those who leave school at the end of the tenth grade, such changes tend to lessen opportuni-

<sup>3</sup> Frederick H. Bair and George W. Norvell, "Speech Improvement in New York State," *The Quarterly Journal of Speech*, XXXV (February, 1949), 58-59.



ties for the majority of students. Another teacher indicated that since the twelfth grade could be used for speech, all the work on the senior play was done in class time, with after-school rehearsal time unnecessary.

We find speech work in units within English classes and in required and elective courses. Tables 2 and 3 indicate some general trends. We note that schools in cities and villages, with the highest percentage of speech teachers, offer many more speech courses than do the centralized rural schools. Elective courses outnumber required courses. On the other hand, there is less speech work in the English classes in the schools in the first two groups.

TABLE 2  
PERCENTAGES OF SCHOOLS OFFERING  
SPEECH COURSES

	Group I	Group II	Group IIIA	Group IIIB
Yes	73.3	68.4	36.0	15.4
Required	20.0	26.3	9.8	7.7
Elective	66.6	42.1	18.0	7.7
Both	20.0	5.2	6.5	
No		31.5	64.0	84.6

TABLE 3  
PERCENTAGES OF  
ENGLISH COURSES INCLUDING UNITS IN SPEECH

	Group I	Group II	Group IIIA	Group IIIB
Yes	60.0	73.6	83.6	84.6
Required	33.0	37.3	39.3	46.1
Optional	20.0	26.3	21.3	15.4
No	26.6	26.3	11.4	15.4
No response	13.3			

A more detailed analysis of the survey data presented in Table 4 reveals some interesting trends. The most frequently offered courses on the eleventh and twelfth grade level are dramatics and public speaking. Voice and diction and speech correction predominate in the ninth and tenth grades. Radio is largely an elective on all levels, with the highest percentage in the upper years. Debate is seldom mentioned. It would

appear that the oral reading of literature is dying out, too. These trends are also reflected in the extracurricular activities. (See Table 5.)

TABLE 4  
PERCENTAGES OF SCHOOLS OFFERING  
REQUIRED AND ELECTIVE SPEECH COURSES

	Grade	Group I	Group II	Group IIIA	Group IIIB
<b>Dramatics</b>					
Required	9		5.1	6.5	15.4
	10		5.1	11.4	15.4
	11		10.5	19.5	15.4
	12		15.7	31.0	30.7
Elective	9	26.6	15.7	16.3	30.7
	10	46.6	42.1	27.7	30.7
	11	60.0	47.3	36.0	46.1
	12	80.0	57.8	45.9	53.8
<b>Debate</b>					
Required	9	13.3		1.6	
	10	13.3		1.6	
	11	13.3	5.1	13.1	7.6
	12	20.0	10.5	22.9	15.4
Elective	9			4.7	
	10	6.6	5.1	11.4	7.6
	11	20.6	5.1	12.7	23.0
	12	6.6			
<b>Interpretative Speech</b>					
Required	9			4.7	
	10			4.7	7.6
	11			13.1	7.6
	12	6.6		16.3	7.6
Elective	9			16.3	7.6
	10	20.0		18.0	7.6
	11	26.6	5.1	19.5	7.6
	12	33.3	21.0	26.2	7.6
<b>Public Speaking</b>					
Required	9	13.3	15.7	14.7	30.7
	10	13.3	15.7	24.5	30.7
	11	20.0	26.3	29.5	46.1
	12	13.3	31.5	37.7	46.1
Elective	9	6.6	10.5	9.8	15.4
	10	20.0	21.0	18.0	15.4
	11	46.6	26.3	24.5	23.0
	12	40.0	15.7	31.0	23.0
<b>Radio</b>					
Required	9				15.4
	10			1.6	15.4
	11			11.6	
	12	6.6		3.2	
Elective	9	6.6	5.1	8.2	7.6
	10	6.6	10.5	14.7	7.6
	11	13.3	15.7	19.5	7.6
	12	26.6	21.0	26.2	7.6
<b>Speech Correction</b>					
Required	9	13.3	10.5	14.7	38.4
	10	20.0	10.5	16.3	38.4
	11	13.3	10.5	19.5	30.7
	12	13.3	21.0	21.1	30.7
Elective	9			8.2	
	10			8.2	
	11			8.2	
	12			8.2	

TABLE 4—(Continued)

Voice and Diction Required	9	41.0	15.7	18.0	15.4
	10	40.0	15.7	18.0	15.4
	11	26.6	15.7	24.5	15.4
	12	26.6	15.7	32.7	30.7
Elective	9		5.1	4.7	
	10	6.6	5.1	6.5	
	11		5.1	8.2	
	12	6.6	5.1	9.8	

Most of the schools offer some extra-curricular opportunities in athletics, dramatics, music, and public speaking. A few offer some work in radio, interpretative speech, and speech correction. The reader will note in Table 5 that athletics ranks first, dramatics, second, and music and public speaking rank a close third. Radio seems to take up a very large percentage of time in a few key districts which own and operate their own stations and broadcast live programs as part of the public school systems. Very few schools offer interpretative speech in the form of dramatic reading contests or festivals. The majority of public speaking activities are in the form of contests for various national organizations, such as The American Legion and The Future Farmers of America. A few respondents mentioned an annual Junior Town Meeting of the Air. Very few mentioned extracurricular time devoted to student government. In addition to those I have tabulated, the

TABLE 5  
PERCENTAGES OF SCHOOLS OFFERING  
EXTRACURRICULAR ACTIVITIES

Activity	Group Group			
	I	II	IIIA	IIIB
Athletics	93.3	100.0	100.0	100.0
Dramatics	93.3	100.0	93.4	92.3
Dance	13.2	26.3	36.0	15.4
Interpretative				
Speech	46.6	26.3	14.7	15.4
Music	66.6	73.6	96.7	100.0
Public				
Speaking	80.0	63.1	65.5	53.8
Radio	20.0	15.7	13.3	
Speech				
Correction	13.3	21.0	19.6	

following were mentioned as extracurricular duties and activities: art club, assembly programs, business clubs, chaperone of school busses on trips to athletic meets, chaperone of senior class on tour, chess club, class advisor, journalism, radio programs, and science club.

Sometimes a sharp distinction is made between the general *academic club* (i.e., science club) and the *leisure time recreation club* (i.e., chess club) and the more involved extracurricular activities which form the core of this survey. For example, many of these activities, less involved in time and in pupil personnel, are becoming an accepted part of the curriculum, while the more involved speech and dramatic activities are still extracurricular. When it comes to evaluation for extra remuneration, however, there is a sharp line between these two types of activities.

The questionnaire asked for the average clock-hour load within each school system in order to compare it with the reported extracurricular burden of the speech teacher. Table 6 shows these averages to be very similar to those reported in the National Education Association survey (1950).<sup>4</sup> That report indicated that general out-of-class duties and clerical work made the average teacher's load a forty-eight hour week. If we take the average of Table 7, an estimate of the extra clock-hours of the speech teacher, we get a total of 151 additional hours per year, or four extra hours per week for a thirty-eight-week year. These figures would indicate that the average speech teacher might be credited with a fifty-two hour week, with periods of sixty-hour weeks in times of concentrated rehearsals and coaching.

The pupil load of the speech teacher, as shown in Table 8, an average of 126,

<sup>4</sup> "Teaching Load in 1950," *National Education Association Research Bulletin*, XXIX, 1 (February, 1951), 3-51.

TABLE 6  
AVERAGE ALL-SCHOOL CLOCK-HOUR LOAD

	Group I	Group II	Group IIIA	Group IIIB	Average
Percentage of schools replying	75.0	50.0	66.6	92.7	71.0
Median	22.0	23.1	24.0	25.0	23.5
Mean	23.2	22.1	23.5	24.2	23.2
Highest	28.0	26.0	34.0	30.0	29.5
Lowest	18.0	17.0	16.0	18.0	17.2

TABLE 7  
APPROXIMATION OF EXTRA CLOCK-HOURS IN ADDITION TO REGULAR CLASSROOM LOAD

	Group I	Group II	Group IIIA	Group IIIB
Per cent of group reporting	73.3	73.7	75.4	53.8
Median	125	200	120	128
Mean	159	222	113	111
Lowest	40	45	38	45
Highest	312	892	300	146

is somewhat below the national average classroom load of 152. These figures, however, represent classroom pupils only, and do not account for numbers in various clubs, programs, rehearsals, contests, and the like. Therefore, the figures alone do not give an adequate picture of the numerical load. The high of 680 represents a situation in which large sections of English classes report once a week for speech classes, and the low of 40 represents a small rural school in which the teacher has many other classes and duties.

TABLE 8  
PUPIL LOAD OF TEACHERS OF SPEECH

	Group I	Group II	Group IIIA	Group IIIB
Per cent of group reporting	100	76.3	91.8	92.3
Median	152	125	110	105
Mean	188	125	108	94
Highest	680	160	200	145
Lowest	80	75	40	45

The subject load, too, is part of the picture. In the city and village systems, the speech teacher frequently is in

charge of all phases of speech from correction through dramatics. In addition, he often teaches some English. In the central schools, the speech teacher does major work in English, and minor work in social studies and library. In the smaller schools he frequently teaches two languages, all the English, and all the speech.

In considering estimates, percentages, and evaluations of the speech teacher's time-pupil-subject load, it is important to remember the complicated factors involved. Some of those mentioned in this survey are: (1) *Overlapping*: (a) Part of the extracurricular work stems from non-speech courses, for example, the essay contest, the entries for which students may write in social studies classes. (b) Some extracurricular work stems from required or elective courses in speech. (c) Some centralized schools depend on transportation schedules, and all work must be done within school clock-time. (2) *Pupil load* has a different meaning for the speech teacher. Official school count universally lists only assigned numbers in registered classes. The speech teacher's load may involve (a) 600 cases in speech correction and speech improvement in the grades and all high school speech work, (b) considerable numbers in dramatic productions for periods of six to eight weeks only, (c) low numbers of students, but many long hours of individual coaching or corrective work, (d) many subject preparations, as for example, one who has six daily preparations (French, Latin, three sections of English, and all the speech work). (3) *Other factors*: A study of (1) and (2), above, fails to give a true picture of the load of the speech teacher for other reasons: (a) Both items may appear to be very small, but after-school time may involve many hours. (b) The speech teacher frequently de-

votes most of his lunch hour to extra planning, and likewise frequently uses his "free" period which is for clerical work for the average teacher. (c) A wide range of public relations responsibilities which appear to be semi-obligatory often absorb much of the speech teacher's time and energy.

Table 9 shows that time adjustment within school hours to compensate for after-school hours varies considerably in each group. In general, more schools allow such adjustment for teachers of athletics than for coaches of any other activity. With the exception of Group I, adjustments for teachers of music and speech are about the same.

TABLE 9  
PERCENTAGES OF SCHOOLS OFFERING  
TIME ADJUSTMENT WITHIN SCHOOL HOURS TO  
COMPENSATE FOR AFTER-SCHOOL HOURS

	Group I	Group II	Group IIIA	Group IIIB
Athletics	53.3	47.3	19.6	7.6
Music	20.0	36.8	14.6	0.0
Speech	50.0	31.5	13.1	0.0

TABLE 10  
PERCENTAGES OF SCHOOLS OFFERING  
MONEY ADJUSTMENTS FOR EXTRA-CLASS-HOUR  
WORK IN SPEECH ACTIVITIES

	Group I	Group II	Group IIIA	Group IIIB
Per cent reporting pay or salary adjustment of some sort	50	42	8.2	0.0
Range of pay	\$150-\$400	\$50-\$250	\$150-\$300	0.0
Average	\$250	\$133	\$185	0.0

There is a great difference in the practices of city, village, and centralized schools in adjusting pay and time of speech teachers. Fifty per cent of the replies from the city areas reported extra pay or a higher base salary schedule. Salary range (which the questionnaire did not ask for) was sometimes reported. This was from a high of \$6,300 for a

teacher about to retire, to a low of \$3,000 for one with four years of experience. Fifty per cent reported some time within the school hours granted for rehearsal and coaching. None reported this as adequate for producing a public performance. Forty-two per cent of the respondents in Group II reported extra pay or a raise in base salary. Thirty-one per cent reported some time within the school hours granted for extra rehearsal or coaching. None reported this as adequate for producing a public performance. Only 8.2 per cent of the respondents in Group IIIA reported extra pay or base salary adjustment. Some time for rehearsals and coaching within the school hours was reported by 13.1 per cent. We note that although this group ranks close to Group I in terms of extra clock-hours reported, it does not report any comparable remuneration or time adjustment. Respondents in Group IIIB report no adjustment in money, time, or schedule, but, instead, an over-crowded day with as many as six different subjects to teach daily. The report of clock-hour overtime is very close to that reported by respondents in Group IIIA. Comparison of the three groups indicates that speech teachers in the village schools work more extra clock-hours than do teachers in other groups, and receive an average lower remuneration than those who have similar responsibilities in cities. Respondents in Group IIIA report the lowest percentage of teachers recompensed for extra-class-hour work. Only 13.1 per cent report any schedule-time adjustment. When we consider all the groups reporting, we find 25 per cent received extra remuneration averaging \$142.00. The Ohio survey of 1948 reported 24 per cent of a similar group received remuneration. The amount of remuneration reported in New York State is thus somewhat (though hardly



significantly) greater than that reported in the 1948 Ohio survey.

In the covering letter for the questionnaire I asked,

What is the trend—the attitude—toward the extracurricular activities in speech? How are they valued in your community, by the administration, the faculty, the students, and the parents? Is appreciation, if any, expressed in a spirit of co-operation or in financial or other tangible ways?

On the college level we have some evidence of growth in the status of extracurricular speech activities in terms of faculty credit hours allowed for such activities, and in terms of growth of credit hours for work in the field of speech.<sup>5</sup> The secondary schools of New York State present some of the same patterns of growth. Mention has been made of the new credit course in speech on the twelfth grade level. These factors and others play a part in the reactions of those reporting. Reports from somewhat satisfied teachers mention: (1) Enthusiasm for work in spite of many difficulties; (2) growth of interest in speech training on the part of the students; (3) adequate salary status; (4) some recognition of the extra burden by means of (a) schedule adjustment, (b) financial adjustment, (c) an administrative *esprit de corps* revealed in words, which compensates, somewhat, for excessive burdens; (5) a genuine love of youth and a sense of partnership in working with youth in creative activity; (6) a sense of pride in a co-operative enterprise with students and faculty in schools where all extracurricular activities are on the basis of extra pay in recognition of extra work. Reports from less satisfied teachers mention: (1) Lack of pay for extra work; (2) lack of allotted school schedule time for extra work; (3) lower salary status than that of other teachers with

lighter clock-hour loads; (4) no pay for extra time in schools where athletics or music teachers or both are paid more in salary or bonus; (5) lack of administrative encouragement or commendation after several years of extra-time labor; (6) a feeling that one is "taken for granted" by administration, faculty, students, and community, and hence "not appreciated"; (7) jealousy or indifference or both on the part of the faculty; (8) burden of many other activities including community involvement which seems to be semi-obligatory; (9) burden of too many subject preparations.

Such conditions present problems in labor-relations with instances of varying levels of adjustment or lack of it. Here are five reported, presenting a wide range.

1. An Authoritarian Example:

A principal states: "Teacher originally hired at her price to do what had to be done regardless of hours after school."

2. A Paternalistic Administration Plan:

A teacher reports: "The Board of Education pays for . . .," and there follows a list of extracurricular activities with the established amount of pay for each, ranging from one to six hundred dollars.

3. A Democratic Faculty-Administration Plan:

A "Director of English" reports: A co-operative plan worked out by the "Teachers Association" established a system of remuneration based on amount of work beyond the 8:15-3:35 school day. This report indicates, also, that the plan, now in its fifth year, is still being revised.

4. A Mutual Agreement Plan of Adjustment Within the Schedule:

One teacher reports only one scheduled class, and that a twelfth-grade speech class. Beyond that, she is free to come and go as the pupil time can be adjusted. She has many afternoon and evening hours and remarks, "I like it."

5. A Shared Burden Within the Faculty Group:

Particularly in schools where there is no designated speech teacher, there are arrangements so that one teacher may direct the play, another the prize speaking, a third the publications, and so on.

<sup>5</sup> E. J. West, "Retrospect: Educational Theatre Before 1950," *Players Magazine*, XXVII, 2 (November, 1950), 28-29.

As we note from Tables 8, 9, and 10, there are many adjustments and factors which determine the speech teacher's burden. Time adjustments within the school day range from none in many of the schools in Group III to a plan (also in a school in Group III) by which the speech teacher has only one scheduled class and is free to come and go each day according to his own estimated needs. The average adjustment reported is a free first period to counterbalance evening rehearsals. No home room is another adjustment in many schools. At the other extreme, a few in the very small schools are happy when they have enough pupils and talent for a production, usually an operetta, and all faculty members devote extra time willingly to make this production possible.

In general we find a correlation between job satisfaction and the following factors: (1) Some pay for extra work; (2) some time adjustment, no matter how slight; (3) some formal training in speech. Although the *Regents' Inquiry* in 1936 pointed out the need for state requirements for preparation in this work, the lag is still evident.<sup>6</sup> In the group reporting less job satisfaction, we find many who lack training as well as those who have multiple duties, with as many as six daily preparations, in addition to the extracurricular speech work.

There is little indication that the overall picture of the excessive extracurricular burden of the speech teacher has changed much since the *Regents' Inquiry* of 1936-1937. There is considerable evidence of a trend in the cities and villages, and to some extent in the centralized schools, toward recognition of the extra burden. This recognition is expressed in terms of more time allotted (for at least part of the work)

within the curriculum and in terms of additional remuneration. Where these compensations are made there is a similar attitude toward other traditional extracurricular activities such as athletics, music, and school publications. The teacher of speech has an average work week of fifty-two hours, with seasonal peaks of sixty-hour weeks. The overtime work patterns range from authoritarianism to democratic mutual agreement. Where there is compensation for extra work, it has been directly or indirectly actuated by a co-operative teachers' organization, a progressive administrator, or an enlightened board of education.

What can the speech teacher do to improve the status quo? First, he will need to recognize that the problem is not his alone. Within the framework of a teachers' association, he can encourage a study of the extra-class burdens of all teachers. Plans can be made to evaluate these in terms of compensation. Such a plan can be presented to the administration for consideration. Second, he can encourage his fellow teachers and his students to think of extracurricular work as valuable education. Many items in required courses were once taught only as "frills" in extra-school time. Third, in his community contacts he can so point up the needs of, and the benefits from, extracurricular work in his field and others that he creates a climate of opinion which favors inclusion of such work in the regular curriculum. There is considerable evidence that some are making use of the first two methods with good results. We find some examples of integration within the curriculum in our better schools. Our ultimate aim should be to include as much as is reasonably possible within the framework of regular school hours.

<sup>6</sup> Smith, *op. cit.*, p. 225.

## ORAL INTERPRETATION AND THE BOOK REVIEW

Mary Margaret Robb

THE book review as a critical essay is a well-established literary form, but its oral counterpart must be carefully defined and developed before it can achieve the same status. Varied in form and purpose, the book review is quite common today: reviews are given as radio programs; the promotion schemes of bookshops and department stores often make use of the book review; and the largest group makes up the backbone of women's club entertainment. It is not easy to give a good book review, and some training or experience is necessary to develop a modicum of skill. Teachers of oral interpretation, especially of advanced classes, should accept some responsibility for training reviewers. The necessary skills and native ability are those required of a good oral interpreter: ability to read carefully and analytically, skill in the selection of materials, and the ability through oral techniques to make literature alive and interesting to an audience. This speech form requires both extemporaneous speaking and good reading, and should do much to help the

student develop a standard of taste for literature.

At once, one is confronted with some confusion in the use of the term, "book review." Is the dramatic reading of a book, cut to give the plot in an hour, a book review? Is the resumé or simple telling of the story a book review? At the risk of being considered pedantic, I will answer both questions negatively. The purpose of a book review is to stimulate the audience to read; perhaps it can prepare the reader, but always to *read*, not to discuss glibly a book he has not read. I have no objection to dramatic readings for entertainment, but they are *readings*, not *reviews*. The resumé or rehash is properly termed a "book report"; that is what we called them in secondary school when the purpose was obviously to convince the teacher that we had read the book.

Mark Van Doren suggests that a reviewer should leave his game as much alive at the end as it was before he stalked it, and never move in on it like a beater.<sup>1</sup> Although his suggestion concerns the written review, the advice is equally good for the oral interpreter. It is true that a good dramatic reading will give life to the characters in a story, but usually the resumé is deadly dull—a kind of warmed-over dish which retains little of the savor of the original. Somewhere between the two, or perhaps standing alone, is the review designed to stimulate an audience to discuss, to analyze, and, above all, to *read* books. To present such a review requires that

Although she has not previously written for *The Speech Teacher*, Mary Margaret Robb's name is familiar to teachers and graduate students of oral interpretation as the author of *Oral Interpretation of Literature in American Colleges and Universities*, which The H. W. Wilson Company publishes. Many more know her as one of the three compilers (with Lester and Dorothea Thonssen) of the 1939-1948 supplement to the Thonssen and Fatherson *Bibliography of Speech Education*. (Both bibliography and supplement are Wilson publications as well.)

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<sup>1</sup> In *The Private Reader* (New York: Henry Holt and Company, Inc., 1942), p. xi.

the reviewer have an appreciation of literature and the ability to analyze and draw analogies; it also asks that he be able to present his ideas well. In short, the good book review demands a good reader. If the reviewer has done a good job, the listener has a fairly clear idea of the book and what the reviewer thinks about it, but he does not know the details of the plot, has not met all of the characters, and does not feel that he dares discuss the book as if he had recently read it for himself. He should also know whether he wants to add the book to his reading list, whether he will try to get it at once, or whether he never wishes to give it reading time.

We are all aware of our responsibility as teachers to encourage our students to read and to develop taste and appreciation. From recent surveys of college graduates, it would seem that our efforts are often unsuccessful; at least, the majority of college graduates do not consider reading an essential part of everyday living. Perhaps modern life has replaced reading with pictures so thoroughly that soon only students and professors will read. But at present we are not ready to relinquish the idea that much of our wisdom and enjoyment is to be found only in books. Classes in oral interpretation seem a logical place to increase this knowledge and appreciation of literature.

The problem of fitting the book review into the course of study is not a difficult one. It is usually better to introduce it after the students have had experience in interpreting other forms of literature: short story, poetry, and drama. It will require skill in reading illustrative cuttings from the book and in extemporaneous presentation of criticism. In many ways it resembles the lecture-recital. The most difficult part of the assignment is the development of criteria for the criticism itself. The re-

viewer must spend some time in reading critical material. The logical place to begin is to read and discuss Aristotle's *Poetics*, which usually amazes the student because the ideas seem so modern. Oral readings in class of written criticisms of books, plays, and movies are most rewarding in stimulating discussion and in helping students to set up criteria for good literary criticism. Individual conferences with the teacher are necessary when the students decide what books they will review. This part of the procedure is most important, because not only does the teacher learn much about the interests and literary backgrounds of the student, but also has a chance to suggest, interest, and often to get the student off on the right foot, thus insuring a worthwhile educational experience for all concerned. Many students admit that they have had no time to read anything but required books since entering college; they are often delighted to have the opportunity to read a book of their own choosing—perhaps one that they have heard discussed or one recommended by a professor.

The person reading a book he plans to review will keep a number of questions in mind. According to Helen Haines in her book, *What's in a Novel*, the reading should involve a threefold perceptive process: comprehension (understanding of the novel's structure and treatment); appreciation (response to its appeal as an evocation of human experience); criticism (analytical consideration of its qualities and defects and of individual reactions).<sup>2</sup> Back of the actual process of reading lie the bases of judgment which derive from the literary background of the reader. For this reason a distinction between the book re-

<sup>2</sup> Helen Elizabeth Haines, *What's in a Novel* ("Columbia University Studies in Library Service," No. 6 [New York: Columbia University Press, 1942]), p. 247.



view and so-called literary criticism is necessary. Students should be warned that a book reviewer is not necessarily a literary critic, and that literary criticism as an art form is as rare as poetry. The teacher is always aware, I am sure, that the student's criticism may reveal more about the inadequacies of the student than those of the book he is reviewing.

Now for the considerations of a specific book to be reviewed; these usually include the theme, the subject, and the plot of the story. The theme may be considered the dominant idea; the subject, the specific phase of human experience; and the plot, the action of the story. *The Grapes of Wrath*, for example, as the title implies, is the portent of revolution arising from injustices; the subject is the great forced migration from the Dust Bowl to California by farmers ruined by bank foreclosures and soil erosion; the plot is the experiences of the Joad family on their journey from Oklahoma and what happened to them in California as transient workers. Some novels do not convey a theme as a dominating idea, but most of them do have a subject separable in consideration from the plot. There are many non-fiction books today that are most interesting to the reading public. The biography, the collections of letters, personal essays, and histories, although not following the pattern of the novel, stimulate the reader to ask some of the same questions: What is the author's purpose, his attitude toward his subject, his plan for his book?

Books interest us because we are naturally interested in other people and what happens to them; even writing which is mainly descriptive is interesting because the reader identifies himself with the writer or the characters who see what is recorded or are interested in the effects of the setting or the society

upon people. Plots vary from the compact structure leading straight along to a climax to the disjointed episodic sequence that is common in hero tales such as the story of *Don Quixote*. The biography may follow a chronological pattern or be organized to show the main influencing agents in the life of the subject. The reviewer should always try to find a design for the book, not be aware only of the style, but also of the organization and the emphasis. What was the author's attitude toward his material? In biography, for example, is the material colored by too subjective an attitude, or is it remarkably objective, as is the case of Laurette Taylor's daughter's biography of her mother,<sup>3</sup> or Marie Sandoz's *Old Jules*?<sup>4</sup>

The setting and the period are important considerations for the reviewer. Awareness of the time span of a book gives a clearer picture of the action as a whole and helps to test the validity of incidental material. Oftentimes it is necessary for the reviewer to read background materials. Suppose he is to review a Fitzgerald novel; he will do a better job of it, if he reads Mizener's *The Far Side of Paradise*,<sup>5</sup> the excellent biography of the author. He will understand the subject, the "Roaring Twenties," which is far removed from his era if he is a present-day college student. The setting is often as important to the conflict of the story as one of the characters. The heath in Thomas Hardy's *The Return of the Native* or the prairie in Willa Cather's *My Antonia* are examples.

However important all the elements mentioned are, the people are of greatest

<sup>3</sup> Marguerite Courtney, *Laurette* (New York: Rinehart and Company, Inc., 1935).

<sup>4</sup> (Boston: Little, Brown and Company, 1935).

<sup>5</sup> Arthur Moore Mizener, *The Far Side of Paradise: A Biography of F. Scott Fitzgerald* (Boston: Houghton Mifflin Company, 1951).

importance. The reviewer will try to evaluate the skill of the writer in presenting three-dimensional characters. If they are flat, lifeless people, the book will not be very interesting to anyone unless it is a "mystery" or some type of writing that depends solely upon the complications of a plot to hold the attention of the reader. The characters in the story must convince us that they are capable of thinking, feeling, and acting as real people do. We have a number of trite expressions to indicate their failure in this respect: "The people do not ring true"; "The characters are types"; "The plot is well-made; it wouldn't happen that way." The Aristotelian "imitation of nature," or, more properly, the interpretation or idealization of nature, is as important a requisite for characters in literature now as it was in his day. The revealing of the character is fascinating to the reader. Does the writer describe his people vividly? Do they reveal themselves through action, or do we learn to know them through the eyes and conversation of other characters? Perhaps we become acquainted with them through a stream-of-consciousness technique in which the author reveals the workings of the mind and emotions which are not outwardly visible.

The student of oral interpretation will find that he will need to use all of his skill in characterization as he reads excerpts to present the people who are most important to the plot, if to do so seems necessary to him as a part of the book review. He will usually consider the style of writing, unless it can be dismissed as having no originality, which is a negative criticism in itself. He could not review Paton's *Too Late the Phalarope*,<sup>6</sup> for example, without commenting upon the dignified, rhythmical use of words which has an almost Biblical

flavor, and he would surely select a number of good passages as illustrations. The reviewer may need to consider whether the subject is treated romantically, realistically, or superficially and sentimentally. Since present-day realism makes no concession to fastidious taste, it sometimes is a question of selection. Has the author in his attempt to present the "slice of life" overlooked principles of unity, balance, and harmony? The most difficult question, but one that almost every reviewer wants to answer, is "What is the significance of the book?" Is this a book that is great, or will it be forgotten in a decade? The significance of writing may rest upon many different elements: the study of character, the presentation of a social problem, a historical period, its satire, and so on. It surely is not necessary for the reviewer to make a prediction concerning the final place in literature a book may take, but an audience will surely want to know what his appraisal is and whether or not he found the reading pleasurable. When the reviewer is well-known to his audience, as a student in a class of twenty or twenty-five students, the opinions concerning the book are often accepted or rejected according to evaluation of the class for the reviewer. After a scathing review of one of Faulkner's novels by an overly-critical and egotistical young man, one of the student audience said, "I'm going to read that book because I don't believe it's as bad as he said it was. Anyway, who does he think he is?" Although I should be the last to encourage students to be hypercritical, I would always urge them to be honest and straightforward in their criticisms. Reviews of books they do not like may be just as interesting to them and to the audience as the reviews of books that they have considered very good. However, the majority of students will enjoy the books they read, will not

<sup>6</sup> Alan Paton, *Too Late the Phalarope* (New York: Charles Scribner's Sons, 1953).

be very discriminating, and often will be too profuse in their praise of the author and his writing.

The organization and preparation of the book review follow the rules for any kind of speech in which one attempts to communicate ideas clearly to an audience. It must be logically developed and outlined. Transitions must be well planned. The speaking should be extemporaneous and direct; the reading, excellent oral interpretation. It is hoped that the analysis of the author's use of

language will stimulate the reviewer to take pride in using the language as effectively as possible, to make good comparisons with other books, or cite appropriate analogies that will add sparkle to the review. Never can the reviewer forget his audience and must always adapt his material to them—their interests and backgrounds. If his review stimulates discussion, questions, or argument, he may be sure that he has succeeded partially, at least, in presenting what may properly be called a *book review*.

## EXCURSUS

### 2. PROGRAMME FOR THE WEEK.

- |            |  |
|------------|--|
| Monday.    | { Topic pertaining to Reading, as emphasis, etc<br>Reading from book.                      |
| Tuesday.   | { Examples brought by children from conversation they have<br>heard.<br>Reading from book. |
| Wednesday. | { Dictate some selection not in the Readers. Children copy.<br>Reading from book.          |
| Thursday.  | —Read lesson dictated on the day before.   |
| Friday.    | —Voluntary Reading.  |

Let each read any thing which has been read during the week or month. Let the pupils volunteer in all cases, and when reading face the class.

For acquiring independence in reading, and as a method of review, this exercise will be found invaluable.—Anna T. Randall, *Reading and Elocution: Theoretical and Practical* (New York: Ivison, Blakeman, Taylor & Co., 1869), p. 35.

# ARENA STAGING ON A SHOESTRING

Fergus G. Currie

**F**EW movements in American theatre have stimulated more comment than the renaissance of arena staging. Each year the number of producing groups using the arena style increases, and those who previously have hesitated to experiment with it are amazed that it can be as successful for them as it has been for the many others who have tried it since its rebirth at Columbia University in 1914.<sup>1</sup>

Those who have discovered for themselves that the arena style offers some positive advantages need little encouragement. The use of the arena assuredly minimizes many of the traditional production problems that plague groups with limited physical facilities. The arena offers flexibility and fluidity of many exciting possibilities. Recognizing the intimacy this form of staging affords, Bernard Miles writes in *The British Theatre*, "Actors who have had such an experience must realise how much is wasted in the picture-frame theatre of that close union between

actor and audience which is the life and soul of the stage."<sup>2</sup>

Unfortunately many groups, particularly in high schools and colleges, overlook the possibilities of arena production. In a day when rising production costs are of major concern the director should not neglect arena staging simply because he hesitates to face the problems peculiar to this presentation form.

Although there is a great deal of literature concerning arena productions, nearly all the recommendations are concerned with the perfection of the ideal situation, and are therefore of little value to the small college or high school group looking for new and more economical production methods. Arena staging on a shoestring is possible, with no reduction of the quality of the total production. I direct these remarks, then, to those groups with budget as well as production difficulties, in the hope that I may suggest solutions to some of their problems.

The problems of arena staging may be divided into three major categories: (1) technical problems, including location, seating, settings, and lighting; (2) problems of play selection, adaptation, and casting; and (3) problems of orientation of directing and acting.

## I

The first technical problem is the selection of a production site which allows adequate room for acting and seating as well as enough room off stage for a lounge, rest rooms, dressing rooms, and a box office. The floor space needed,

"For the past two years," wrote Mr. Currie late in April of this year, "I have been serving with the Officer Candidate School here at Ft. Benning as a Tactical Officer and Assistant Operations Officer. During this time I have taught Speech and Voice and Articulation for two quarters at the University of Georgia Off Campus Center in Columbus and have directed both the Fort Benning Little Theatre and the Columbus Little Theatre. In June I shall return to the University of Missouri to complete work on my M.A., which was interrupted by my Army service. This summer I shall direct the Starlight Theatre at the University . . . and in the fall shall begin full time study as a scholarship student. My undergraduate degree (B. S. in history) is from Davidson College. I plan to continue work towards my Ph.D. . . ."

<sup>1</sup> Margo Jones, *Theatre-in-the-Round* (New York: Rinehart & Company, Inc., 1951), p. 38.

<sup>2</sup> (London: Collins, 1948), p. 10.



depending upon the acting and seating area desired, and independent of the auxiliary rooms, will vary from an area of thirty-four feet by thirty-four, to one of fifty feet by fifty. Although a smaller area may be used, the ideal acting area should be at least twenty-eight feet by twenty-eight, or thirty feet in diameter.<sup>3</sup> If an area of this size is unavailable, the minimum is an area sixteen feet by sixteen, or eighteen feet in diameter. Most area theatres use for seating a minimum of three rows, two of which are placed on risers to provide a sight line favorable to the audience.

In seeking an area of production the director should consider three basic possibilities. The first is the erection of a building designed expressly for presenting arena productions. Although buildings of this type have been constructed at the Universities of Washington, Miami, and Houston, they are impractical for groups operating on a shoestring budget.

The second possibility is the adaptation of a building already existing. Margo Jones's Theatre '54 at Dallas and the Nashville Circle Theatre have used this method successfully. Like the first possibility, it may not be feasible for the small budget group.

The third possibility is the adaptation of space generally used for other activities. This possibility is by far the most practical because such space is the easiest to locate. The Masquers of Davidson College transformed an unused room in the dome of the administration building into an attractive arena theatre. A gymnasium was an adequate theatre-in-the-round at Catawba College, and a classroom in a temporary building saw service at George Peabody College. Teachers College of Columbia University used the stage of its regular

theatre. Ohio State took over space beneath the football stadium. One of the most ingenious arrangements is the Starlight Theatre of the University of Missouri, where during the summer the roof of the Education Building is transformed from an exercise area into an open air arena theatre with tents erected to serve as dressing rooms. Central College of Missouri uses the ballroom of the student union. An unused swimming pool was converted into a permanent arena theatre at Central Missouri State College. High school groups have found their combination auditorium-gymnasium more readily adapted to arena staging than to proscenium productions. Lunch rooms have also served.

An easy solution to the problem of seating is the use of folding chairs and risers borrowed from the school band or chorus. If risers are not available, a set can be built at low cost, or may be purchased. If risers are built, they should be constructed with a rise of six or eight inches and a depth of four feet per level. Should risers and folding chairs be out of the question, a simple solution is the use of desk chairs of the classroom variety. These chairs can be staggered so that at least two rows can be accommodated without disturbing the sight line of the audience. If theatre seats are available, they are preferable; but folding chairs or desks will serve comfortably as long as sufficient space is allowed between each two seats. Sacrificing comfort for capacity is poor public relations.

In planning the seating arrangement, a minimum of four aisles is necessary to provide adequate entrances for both the audience and the actors. If seats are to be reserved, they should be numbered according to seat, row, and section, and a seating chart should be available at the box office for the convenience of the patrons.

<sup>3</sup> Jones, *op. cit.*, p. 102.

One of the greatest advantages of arena staging is the elimination of costly and time-consuming sets. Arena staging relies heavily on furniture and properties. Single-set plays require the least effort, although multiple-set productions are possible by means of quick and quiet changes of furniture by a well-trained stage crew. Settings for plays (such as *The Glass Menagerie*) which depict more than a single area can be constructed of partial walls or frames denoting the location of doors, windows, and walls.

The most important requirement of furniture in the arena situation is that it be kept as low in height as possible and still meet the needs of the script. If large pieces of furniture are necessary, a simple change in the piece or the script will eliminate this difficulty. Props must also meet the requirements of period and script, and only if changes in either are impossible should the director resort to makeshift. Improvised props must pass inspection, for inevitably the audience will examine the props and feel cheated if it finds a poor imitation. Ready sources of furniture and props are local homes and stores. Most people will gladly lend the desired article, so long as crews handle it with care. Producing groups should always acknowledge such loans in the program.

All windows and doors should be off stage, and if action involves their use, a simple bit of pantomime will create the desired illusion. A set of andirons, a fire screen, and a hearth set can suggest a fireplace. A light inside a set of logs with ashes beneath is adequate to signify a fire.

The problem of lighting the arena production is not so great as it may first appear. A minimum of four PAR 38 floods suspended above the playing area can supply adequate lighting. If more

lights are available, the director should take advantage of them, since lighting is the scenery of the arena stage. If time, budget, and work space permit, the producing groups should not overlook the possibility of homemade equipment. Many directors have worked with the manual training or physics classes in the construction of very serviceable equipment. For the beginner any of the books on stage lighting should prove helpful. Actually, giving the high school or college students the opportunity to build their own equipment is an extension of the educational value of dramatics.

Where overhead lighting appears impossible, light poles or booms in the corners of the playing area will generally provide excellent illumination. The poles may be made of steel pipe imbedded in buckets of concrete. The lights are then attached to the top of the pipe with C clamps. A dark cloth border suspended around the tops of the poles will do much to prevent light spilling into the audience area, a problem which also exists in suspended lighting.

On-stage lighting such as lanterns, lamps, and candles can produce interesting effects. A little imagination and a minimum of equipment can solve most of the problems of lighting.

## II

The selection and adaptation of a play for arena production is a problem of major concern. My discussion of this problem is by no means exhaustive, and I include it only to augment material already available. Some directors are of the opinion that any play is adaptable to arena staging. Experienced arena directors agree, however, that caution is necessary in selecting a play for this style of staging. The play must

not only meet all the requirements for the proscenium stage, but it must also effectively utilize the advantages of arena staging.

Henning Nelms in his article, "Picking The Play," lists six questions a director must be able to answer with "yes" if he intends to select a play for any form of production.

1. Will the spectators I expect to attract probably enjoy this play with the kind of production I plan to give it?
2. Do I like the play well enough myself to support it with my energy and enthusiasm?
3. Do I understand what the play is about, and why the characters behave as they do, and what the lines mean?
4. Can I reasonably expect to find an adequate actor for each role?
5. Can the play be staged without forcing me to spend too much time and energy on technical matters?
6. Are the plot, situations, characters, and dialog the kind I would expect to encounter in real life?<sup>4</sup>

Besides affirmative answers to these questions, the director must consider other items. One of the first questions to ask is, "Will the arena style bring out certain qualities in a play more emphatically, more dramatically and more artistically than can be achieved by the traditional approach?"<sup>5</sup> Eugene O'Neill's *Bound East for Cardiff* is an excellent example of a play that is much more alive in the arena than on the regular stage. To make a bad play appear good is more difficult in an arena production than in a proscenium production. There is no scenery to divert the audience. Spectacular lighting effects are out of the question. The play must stand on its own merits. Therefore, plays which depend upon spectacle, massive settings, weird lighting, and strange physical ef-

fects will not be so effective as a single set comedy. A production of the old melodrama *The Gorilla* would be doomed to failure, whereas a production of *All My Sons* would come alive in the intimacy of theatre-in-the-round. The only play taboo for the arena is a horror play in which much of the action is realistic. Reasons for this rule can readily be appreciated. Directors should consider only those plays that are as effective in the arena as on the regular stage. "To present plays arena style merely for the sake of being in fashion is open to some question."<sup>6</sup>

Another question for consideration is the size of the cast. Although a director may have the material for a large cast, the arena area is generally smaller than the regular stage, and therefore room is limited. Plays with large casts are suitable only if a limited number of actors appear on the stage at a single time. As soon as a large number of actors appear, the problems of direction increase, and the results may be a stage that looks—and is—crowded. It will take an experienced director to handle a large cast, and the novice would be wise to select a play with a small or medium-sized cast.

Directors should not overlook the possibilities of double or even triple casting. (They should remember, though, that each cast must receive equal attention and rehearsal time.) This form of casting has many advantages. The play can run more nights and ticket sales and profits will be greater. Most important, it will give more students the benefit of acting experience, and while it will take more of the director's time, elimination of time-consuming set design and construction releases much of the needed extra time.

In selecting a play the director should

<sup>4</sup> Henning Nelms, "Picking the Play," *Plays and Players*, I, 2 (November, 1951), 15.

<sup>5</sup> Raymond W. Tyson, "Arena Style Productions," *The Playbill of Alpha Psi Omega*, 1952, p. 13.

<sup>6</sup> *Ibid.*

also consider the limits which space, settings, and lights create, and the closeness of the audience. If these limitations are considered and the six basic questions of play selection receive an affirmative answer, a good production should result.

Those directors who are still uncertain concerning the type of plays best suited to arena staging should consult Margo Jones's *Theatre-in-the-Round*. They may find further suggestions in checking the productions of other schools which many dramatic publications list.

### III

The fear of some high school and college directors that their first arena production will be none too successful because they have never used this method before is understandable. However, they can rid themselves of most of their doubts, for "A good director in a picture-frame theatre is also a good director in theatre-in-the-round."<sup>7</sup> Doubtless a director is more likely to be successful with arena staging than with the proscenium type because he has more time to devote to direction itself. The long hours spent building the set, working on lights, and arranging for props are fewer. The director can spend his time as he should, with the actor.

Direction of theatre-in-the-round differs somewhat from orthodox directing in that the arrangement of the audience is completely changed. One of the first things to remember is to treat the stage as a circle, and not as a parallelogram.<sup>8</sup> Far from being unnatural, the circular movement is more nearly the manner in which people move in everyday life, and the actors will appear more natural in the arena than they do on the proscen-

ium stage. The director must be careful not to force the direction, even though he should attempt to get more movement into the arena than is usual on the regular stage. Let the actor be natural, and if he wants to move, let him. If the movement is poor, change it. The director who plots all action before beginning rehearsals is not directing, but leading. An actor's feeling for his role often motivates his urge to move.

The question of motivation is important. In the arena style to move a character simply for the sake of changing the stage picture is nearly impossible; the purpose will be obvious. The need or desire for a movement thus should originate in the character. The actor must always be in character, since the audience will detect the least slip. The discipline this concentration entails is excellent training for the young actor, and he generally accepts it with a good spirit. Enforcing this discipline helps the actor to create, not simply to speak, his role.

The director must be careful not to allow an actor to remain with his back to any one section of the audience for a long period of time. The same principle is true of the placing of important scenes, for actors must use all areas. When a character makes an entrance or exit his reaction must be visible to all. To make them so, the actor should center his reactions in the playing area, and enter or exit quickly. He should also use his hands and body to convey emotions. To act with the voice is not enough. The entire body must act. If the director will make this principle clear from the beginning, most actors will try to meet his demand.

Scenes involving eating and drinking are impossible to fake, and the director must either cut such scenes or plan them very carefully. Love and death scenes

<sup>7</sup> Jones, *op. cit.*, p. 116.

<sup>8</sup> *Ibid.*



also require careful planning if they are to seem real.

The actor must learn a new orientation. He must become accustomed to the closeness of the audience, and he will have to learn to project a normal tone of voice. The adjustment will come even though the first performance may be a bit rough. The actor will soon learn to enjoy the closeness of the audience and its participation in the production. The only note of caution that needs sounding is that of keeping the cast

from attempting to force the audience into certain desired reactions. The actor should realize that no two audiences react in the same way, and should not be concerned if laughs do not always come on the same lines. If the cast will do its best, the audience will ask no more.

Fear of failure or lack of funds should not deter the director from trying arena staging. Its advantages are many, but the greatest is its challenge to the director, the actor, and the technician.

### EXCURSUS

I'm sure that to very young people the stage must appear histrionically primitive compared to the cinema and television, but to me the stage still comes the closest to "ideal theatre," perhaps because its greater use of symbolism, imposed by its own limitations, demands of the audience a wider range of imagination and a deeper poetic sense. To me, cinema, television, and radio seem rather pale substitutes for the magic of the stage. . . .

The spectator who takes no journey and has no appointed time or seat but, carelessly clad, sits casually on the first available chair in his living room, and who, knitting or perhaps playing with the kitten, "turns on" what he takes to be a theatrical performance, will never know the emotion of a real theatrical experience. The theatre must be a choice—a carefully made appointment. Machiavelli, even after he retired to the country, used to don his most elaborate and richest clothes before setting to work on his books. Symbolically, at least, every artist does the same. He addresses you in utter dignity—whether his message be comic or tragic—and to partake in his experience, you must share this seriousness and receive his message wearing your "Sunday clothes."—Gian-Carlo Menotti, *The Genesis of Amahl*. Camden, New Jersey: Radio Corporation of America, 1952. Reprinted by permission of the author and publisher.

## DIRECTING SHAKESPEARE'S PLAYS

Erling E. Kildahl

SOMEONE has said, half in earnest, that there are two good reasons for producing Shakespeare's plays: First, he's been dead a long time, and won't be around during rehearsals to criticize, and perhaps at the last minute write a new third act; and second, the producing group need pay no royalties to the author.

There are, however, more substantial reasons for mounting his plays. First, they stage very well. A practical man of the theatre wrote them for acting, and if staging and acting are at all skillful, it is more enjoyable to see and hear them than to read them. A second reason is that Shakespearian acting is excellent training and valuable experience for actors, technicians, costumers, and everyone else connected with the play. Inherent in a Shakespearian play is a challenge no modern play can present. Much of the glory of the English-speaking theatre of the past three centuries and a half is a debt to England's greatest dramatist. Third, a Shakespearian play is worth producing because it is an excellent teaching aid. The audience can learn from seeing the play. If grade and high

school students could see competent stagings of Shakespeare's plays as well as reading them in the classroom, their appreciation of superb language and moving poetry might well be enhanced.

The fourth reason for producing Shakespeare's plays lies in their appeal. As they have done for centuries, they continue to attract audiences very well.

Granting, then, that there are good and sufficient reasons for high school and college producing groups to stage Shakespearian plays, I should like to consider a number of matters which preface their actual presentation. I will discuss five preparatory aspects of such a production: the director's attitude, selecting the play, cutting the play, directing the play, and acting the play.

### I

The director's possible attitudes toward a Shakespearian play may present grave problems. The consideration of attitudes is not at all academic; it is actually very practical. The director should be aware of some pitfalls to avoid in his approach to Shakespeare.

One danger is a too rigid respect for the sanctity of classics. People who believe that such plays are too sacrosanct for rude hands to touch them usually maintain that amateurs should never act in Shakespeare's plays. Such advocates would deny to a vast audience the surging life which pulses in Shakespeare's plays: the pace and sweep, the laughter and pity, the terror and passion, all part of the heritage of English-speaking peoples. George Bernard Shaw coined a word to designate this cult's beliefs: "bardolatry."

Professor Kildahl presents here the best type of "do it yourself" instructions: He does not supply a blueprint, complete to the last detail, for the novice to follow methodically. Rather, he encourages the diffident director to overcome his misgivings and share with cast and crew the creative experience of producing a Shakespearian play.

Professor Kildahl knows whereof he writes (although he, too, of course, once directed a play by the Bard of Avon for the first time), for he is the Associate Director of the Purdue Playshop. In addition to his B.A. from Jamestown College, he holds the degree of Master of Theatre Arts from the Pasadena Playhouse School of the Theatre.

A second hazard the director should beware is the temptation to translate Shakespeare's idiom into "terms our age can understand." Those who urge this course underestimate the author's appeal; his plays are superbly capable of standing on their own feet and communicating with a modern audience. The translation into later terms usually takes one or both of two forms: in costuming and in "naturalizing" speech and action.

The director should chart his course to avoid the Scylla of bardolatry and the Charybdis of so-called "naturalism." As for bardolatry, the director must forget it! Bardolators have directed too many Shakespearian plays cramping both play and characters in strait jackets of respect and reverence. The actors have not enjoyed themselves; they have been unable to relax; and apparently neither play nor director has challenged them, for obviously they have not experimented with any scene. They have been wooden and expressionless, and have ended by negating Shakespeare. They have listened to themselves, have been self-conscious, and have never sprung to life. Such an approach usually leads to dullness, which has no place on the stage. The theatre should be exciting, and a dead Shakespearian production is a great deal worse than none at all.

The director should evaluate the play as deliberately as he would any other worthy of his attention. He should bring to it the same fresh approach he would to any other. He should consider the play as if no one had ever produced it before, as if his presentation of it would be the première, as if everything in the play will be new, fresh, and attractive to the audience.

On the other hand, the director must not distort the play. He should not alter

the plot, the action, the thought, or the rhythm of the play. For the time being, he is custodian of the play. As custodian he has an obligation to the author, the play, the audience, and himself to present the play with ability, truth, and integrity.

His duty is to interpret the play for his audience, to bring the script to life. He should not read into the script ideas which are not there, nor should he so dominate the play that it emerges on the stage with his personal stamp on it, thereby taking from Shakespeare what is his. He should make use of the principles of modern theatre practice, but not to the point of distorting the play. As the audience sees and hears the play, it should be a reflection of the period the author has set. It should mirror the beliefs and understandings of the people of that era, as the director comprehends them. The director should always realize that his role is not pre-eminently creative, but interpretive, in character. A play does not belong to its director, yet there are directors whose urge to create has suffered frustration, and who will twist a play into their own images until the author would not recognize his own creation. Sir Henry Irving treated Shakespeare's plays so. What he did was effective, but what audiences saw and heard was not Shakespeare, but Irving. In such a treatment there is a certain arrogance which has little place in the make-up of a director. He should have, rather, a healthy humility concerning his role as interpreter, and if he does, he will work better because of it.

To avoid the Charybdis of "naturalism," the director must realize the value of the Shakespearian tradition, the historical styles of delivery, costume, and acting, but above all he must strive continually to widen his historic and liter-

ary background, and his comprehension of the basic motivations of people in various periods of history. He needs to know how people of a given social stratum in a given period reacted to life, its pleasures and its disappointments. What "made them tick"? Were they inhibited or uninhibited? What were their ambitions? How did they achieve them? How did they live?

"Naturalism" in costumes almost always takes the form of modern dress, which does not enhance the value of Shakespeare's plays. Playing Shakespeare in modern dress may have the attraction of novelty, but in general it loses more than it gains. The production will lose a great deal of color, dash, and glinting movement. And, as for its novelty, Elizabethan costume itself may be a stronger attraction for some audiences than Shakespeare in modern dress.

Modern dress on Shakespearian characters is incongruous. It gives the impression of being plastered on. It presents some very practical problems. What do the actors do about daggers, swords, and plumes when they are an integral part of dialogue and action? Modern dress will cost much of the action that illuminates and clarifies a speech or a character in a Shakespearian play. A fop is speaking. One can tell he's a fop (aside from the speeches Shakespeare gave him) by the way he fusses with his lacy ruff, his hair, or by the way he struts. He can use many of these mannerisms in modern dress, but not half to effectively. He can mince in sport jacket and slacks, but his mincing will not have the same effect.

Even more vicious is "naturalizing" Shakespeare's mode of expression and action. This "naturalizing" consists of transposing the iambic pentameter into prose, by slurring speech, or throwing the lines away (which may be results of

emphasis on modern motion picture acting technique). Besides merely eliminating some of the bombast (of which there is plenty) in Shakespeare, such treatment eliminates as well the Elizabethan-ness, the heroic, the sheer grandeur, together with the beauty of his lines and the stature of his characters. To strip Shakespeare of his theatricality makes his works uninteresting and ordinary.

Our speech today, with little variety, monotonous in range and pitch, low in volume, retaining few manifestations of emotion, is a reflection of the multitude of social inhibitions of modern life. There is no reason for characters of a less inhibited age to speak in this manner.

To avoid these snares the director should never cease striving to understand the past. He can never know it fully, of course, since there are so many ramifications in the history of mankind but he should never stop trying. Then he must apply his knowledge and understanding to the play and its characters, their surroundings, loyalties, personalities, motivations, weaknesses, and strengths.

## II

Now the director is ready to select the play he will produce. Some of Shakespeare's thirty-seven plays he should avoid for one reason or another. *Titus Andronicus* is a remorselessly bloodthirsty and gory "revenge" play. The situations are incredible, the dramaturgy is weak, the plot does not cohere. The heroine has her tongue torn out and her hands chopped off at the wrists, and wanders about the stage uttering inchoate cries and flapping the stumps of her arms. Such action is ridiculous if unconvincing, and too horrible to bear if it seems real.

Another play the director should



avoid is *Two Gentlemen of Verona*. The play is not un-actable, but the protagonist, Proteus, is intolerable. There is beauty of line, there is the lovely song, "Who is Sylvia?" and some of the characters are well drawn. But Proteus is impossible.

All three parts of *Henry VI* are packed with talk, talk, talk, and little action—and the talk is not particularly brilliant. The verse is wooden; the action lags; the characters lack dimension. *Timon of Athens* is unpalatable because of its extreme bitterness, and, worse, it is really two plays in one. It is as if Shakespeare wrote a beginning and an end, and never bothered to connect them. One could produce *Troilus and Cressida*, but only with much editing, since the action is never resolved, and every play must have an ending. In addition, the protagonist deteriorates, instead of improving, in a crisis, and no audience will accept such a character. Since Shakespeare's dramaturgy went amiss here, it is doubtful that even the most expert pruning would make producing the play worthwhile.

Shakespeare wrote *All's Well that Ends Well* and *Measure for Measure* during a bitter period in his life, and they reflect his mood. It is possible to stage them with some success, but they are far from being happy plays. The director will perhaps do well to pass them by as he considers possibilities. Two more that he should approach with misgivings are *Pericles* and *Cymbeline*. They are very uneven. Experienced producing groups may attempt them, but groups with little or no experience in Shakespearian production are well-advised to choose some easier, more traditionally-accepted play.

Of the remaining twenty-six plays, some present grave difficulties. *Othello*, *Hamlet*, *King Lear*, and *Anthony and*

*Cleopatra* make tremendous demands on actors and directors and everyone else connected with the play. But the director should not confuse difficulty with impossibility, and it is possible to produce these plays even with limited stage facilities. *Macbeth*, *Romeo and Juliet*, *Julius Caesar*, and *Coriolanus* (a somewhat cold play) present challenges, but they are less difficult than the four I have listed just before them.

The chronicle plays, *Henry IV* (both parts) and *Henry V* are diffuse, spreading, hard to confine and mount on the stage, in addition to demanding talent in acting. *King John* (seldom produced), *Richard II*, *Richard III*, and *Henry VIII* are easier to stage and less demanding, except in the leading roles.

Comedies fairly easy to produce are *The Taming of the Shrew*, *The Comedy of Errors*, *The Merry Wives of Windsor*, and *Twelfth Night*. More challenging are *The Merchant of Venice* and *Much Ado about Nothing*. Educational theatre groups have frequently produced all six. *The Tempest* and *A Midsummer Night's Dream* both require extraordinary imagination and invention of the director, but are certainly worth them. *As You Like It* is a more or less delightful pastoral which needs ruthless cutting, but is otherwise eminently suitable. Two worthy of more frequent production than they get are *Love's Labour's Lost* and *The Winter's Tale*, the former an early comedy, the latter a pastoral drama Shakespeare wrote late in his career.<sup>1</sup>

The director must give special thought to three main questions: Will

<sup>1</sup> For a lucid account of the possibilities and problems of staging Shakespeare's plays, see Margaret Webster, *Shakespeare Without Tears* (New York: Whittlesey House, 1942). A more scholarly and thought provoking (yet completely practical) examination of similar problems is in Harley Granville-Barker, *Prefaces to Shakespeare* (Princeton, New Jersey: Princeton University Press, Vol. I, 1946; Vol. II, 1947).

or can the audience accept this play? Can the actors handle it? Are the facilities for staging adequate?

Some audiences, for example, may object to the miscegenation in *Othello*. The frank treatment of sex in *Measure for Measure* or the risqué air of *Much Ado about Nothing* and *The Taming of the Shrew* may offend others. (On the other hand, some persons may relish in Shakespeare what they would not tolerate in a contemporary play.)

The director must, of course, consider the available actors and actresses. It would be folly to plan to present *Hamlet* without a young actor of talent—or, better, two or three from whom to make a choice. Nor would it be wise to select *King Lear* without an experienced, capable, and mature actor at hand.

(Educational theatre practice, of course, emphasizes, not a "star," but the play itself. It is often worthwhile to attempt a Shakespearian play without an outstanding actor to carry the show. Cast and crew can learn a great deal from even a second-rate production of a Shakespearian play. In his decision of whether or not to produce one with an inadequate cast, the director should of course consider the rights of the audience who will see the production.)

The third limitation the director should consider in his selection of a Shakespearian play is the available technical facilities. As a group's success increases, its improved finances will permit the gradual addition of equipment such as scrims, projectors, and curtains, without which some of Shakespeare's plays are difficult to produce. But the director can often compensate for lack of elaborate devices by the imaginative use of the facilities he does have at his disposal.

### III

Once having selected the play, the director must become familiar with the

sequence of scenes, the structure of the plot, and the importance of each character in the play as he contributes to its dramatic structure and the unfolding of the plot. He will probably have to do some cutting, but in doing so he should not in any way unnecessarily weaken a character. The author created him for some dramatic purpose, perhaps as a foil for the protagonist or some other strong character. The director should not eliminate a brief scene unless it contributes little or nothing to the plot. In general, Shakespeare used the short interim scenes to show the passage of time or to provide comic relief. In many instances these latter scenes are better omitted, since Elizabethan comedy is not funny to contemporary audiences. However, Shakespeare was a practical writer for the theatre, and before he cuts an entire scene the director should infer the theatrical reason for its placement and length.

Margaret Webster mentions somewhere that any actor who has played both the cut and the whole version of *Hamlet* maintains that the latter is far less tiring to play. Shakespeare was extraordinarily expert in the psychology of the audience. He knew that both actors and audience need rest from each other, and he provides requisite opportunities for this respite.

The director should not cut and transpose indiscriminately; rather, he should weigh each deletion and transposition carefully, for he can lose much by thoughtlessness. He must be equally careful not to lose pace and emphasis by inserting a lengthy piece of business into the play. He must never forget the rudimentary observation that plays are written not to be cut, but to be played.

Nor should he be too timid. He should not believe that such and such a line, speech, or scene is so familiar to

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the audience that he cannot cut it. One might think that everyone would be well acquainted with the balcony scene in *Romeo and Juliet*. Nearly everyone recognizes it, seeing it played, but most would be oblivious to the deletions if the director were to cut a fourth of the scene. Hence he may deal with it in a manner consistent with his treatment of the rest of the script.

Keeping, then, a deep respect for the dramatist's power, the director should cut when he has a reason. The first is to shorten the play. *Macbeth* and *Twelfth Night* can both play in two hours and a half, or less, so there is no need to cut them. (It may be wise to hold the playing time of other plays to this limit, even if the acting is excellent, for modern audiences are accustomed to plays of this length.)

The second reason for cutting is the modern audience's impatience for the play to end, once the mounting action has reached its peak. For instance, in *Romeo and Juliet* practically the entire company gathers on the stage after the discovery of Romeo and Juliet's bodies in the tomb. Then Friar Laurence proceeds to deliver a forty-one line speech summarizing the whole plot for those assembled. The audience has just sat through the play, and knows how the tragedy occurred. Although Friar Laurence's speech is a masterpiece of summation, the director will do well to jettison it. Shakespeare wrote it to taper off the action, to tie up the loose ends neatly, and to end the play. But today's audiences prefer a denouement rapid and to the point, so they can go home.

Archaic phrases, words, puns, and lines are another reason for pruning. Time has destroyed their meaning for us. Eliminating them serves Shakespeare well, for it hastens the pace of the play and makes it clearer to an au-

dience. If the auditors must stop to puzzle out an obsolete Elizabethan quip, they lose the dialogue immediately following. If they must do so too often, members of the audience will lose track of the action. Anyone who understands "In a neat's tongue dri'd and a maid not vendible" without reference to the Variorum probably isn't living in the right century.

A final reason for cutting may be an actor's inability (whether because of lack of talent or immaturity) to convey the thought or emotion in a line. Such a situation presents a serious problem to the director. He may have to continue cutting for some time before discovering the level of the actor's talent and emotion. He must do so, for a line, a speech, or a scene can embarrass an audience if the actor is unable to handle it with authority. Cutting is the final solution, to be used only after the director has tried every other device his knowledge and experience can suggest. (If there is sufficient time, re-casting the part is a better solution than this sort of cutting.)

Occasionally the director has a pleasant surprise. He has planned to cut a particular scene, but some actor or actress manages to illuminate the obscure, make the prosaic humorous, and give to a role a life and perspective the director has perceived, but has despaired of evoking. When such rare experiences occur, they are times for rejoicing.

A final word about cutting has to do with Shakespeare's verse. The director must treat the iambic pentameter with care and feeling. If he must cut, it is better to cut too little than too much. The director must not violate the beat and sweep of the poetry. Shakespeare's blank verse is a marvelous creation which clarifies the obscure, which gleams with beauty of phrase, with com-

pact feeling and compassion, with awe-inspiring grandeur. His verse conjures up countless images in the minds of its hearers, and a director must be discreet in tampering with this power.<sup>2</sup>

This work preceding actual directing is most important. Much depends upon the director's approach to a Shakespearean play. He must thoroughly think through the attitude with which he begins to work, the selection of the play, and its cutting. Only after he has completed his work with the play is he ready to begin work with the actors.

#### IV

Directing a play by Shakespeare is much like directing a play by any other author. The first step is casting. This usually requires a week of effort on the part of the director and his assistants. They must weigh the potentiality of each person trying out for a role, and make tentative decisions. It may be wise to cast the play conditionally, making sure that the actors understand no assignment is final until the play has been in rehearsal for at least a week. The director must discover how well his actors speak and move on the stage, because Shakespeare makes more demands on these basic requirements than do many other playwrights. However, the director must not expect too much. He cannot realistically expect to find excellent articulation, understanding, grasp, range, feeling, and graceful movement in average college or high school students. But he may find one boy who can speak intelligibly, another who moves quite gracefully, a girl whose comprehension and appreciation of Shakespeare are of a high order, an-

other who can create illusion (a wonderful faculty!), and some who have no pronounced talent in any of these directions, but perhaps a little in each, and with these he works diligently to produce a play.

When casting is complete, the director calls the actors together and tells them of the cuts and transpositions, if any. Then the actors begin to read their parts aloud. As the readings progress, the director hammers out the theme and the plot of the play so that each actor comes to understand where his loyalties as a character in the play belong, what that character is doing at all times, and why. He must grasp the basic propelling force, the motivation, of his character. When the actors' comprehension begins, the director should put them on their feet, teaching them the movements and actions that tell the story visually. Once the actors, having finished the readings, are up and about, it is a good idea to require every member of the cast to practice (under supervision) walking, sitting, bowing, rising, and turning for at least fifteen minutes before each rehearsal. It may be helpful to have the cast do toning-up exercises as well, to make the actors less prone to rock on their heels while standing, to walk with their weight on their heels, or to use their bodies awkwardly in general.

The director should block the play in groups of two or three scenes so that without confusion the actors may note in their scripts the lines on which they move or gesture. Movement and action should not obscure, but elucidate, the plot and theme, should point up a certain character, or de-emphasize others. As the rehearsals progress, actors polish their movements, co-ordinating them with their lines. Unless they learn to time movement precisely, it will be fuzzy and vague.

<sup>2</sup> Abbreviated versions of many of Shakespeare's plays are available from play publishers. Some special acting editions of his plays include suggested cuts.



Once blocking is complete, and the actors have begun to master lines and movement, work begins in earnest. The players must learn to evoke three-dimensional characters; they must sharpen impact, refine articulation, variety, and emphasis. They must evolve the pace of a scene, and its relation to the general rhythm of the play. That total projection of the interplay of character, feeling, and thought which is ensemble acting must emerge. For at least three or four weeks this work should continue. By then the director either has what he wants from his cast, or he must decide that it is impossible to obtain.

Now the opening night is just a week away. The actors don their costumes (although they may have been wearing such parts of Elizabethan wardrobes as the ruff for some time; perhaps the girls have been wearing long dresses from the beginning), they put on make-up, they handle the props they have hitherto imagined. (It is a good idea to begin rehearsing with props just as soon as actors know their speeches well enough to dispense with their scripts.) The set is ready; the travelers, curtains, and drapes are flied, the electrician has the light plot. By this time the pace of acting has reached its peak.

The director should spend the last two or three evenings before opening night in co-ordinating all aspects of the production. He is now striving for smooth, continuous unfolding of the play, the flow of one scene into another without waits. Ideally, as one scene ends, the next is in motion. There should be a lapse of action only during intermissions. Nothing so diminishes the force, power, or charm of a Shakespearian play as time-lags between scenes. In his own day, once the play had started it went to the end without interruption. It moved quickly, and should do so

today. A too-realistic setting can hurt Shakespeare's plays not only by slowing down with the necessary shifting of scenery, but also by crippling the free play of the audience's imaginations. It is better to play Shakespeare on levels in front of draperies and curtains than inside a box set. When the director is satisfied with the continuity of the action, the play is ready to open.

Any director's chief problem in working with student actors is communicating with them. How can he bridge the gulf between his concept of the play in its finished form and the actors' actual work? How can he reach the actor to evoke from him what is necessary to make his part three-dimensional and alive? This question has no simple answer. I mention it here only because it takes on added significance in directing an old play. The time and place of the action may seem unreal and remote to the actor; he may not always feel at home and at ease. The historic aspect may preoccupy him and get in his way. Elizabethan language may so confuse him that he forgets that the important element, emotion, has been fairly constant in the history of mankind. The surface differences between the periods of the two Elizabeths claim more attention and cause more trouble than they should. The director must put them in their proper perspective.

## V

A few words about Shakespearian acting technique are necessary. Like other acting, this demands the intelligible projection of movement and speech to an audience. These two factors need a brief analysis.

Movement and action in any of Shakespeare's plays must be dynamic, large, and vital. The lines make this demand. Instead of a simple turn, for example, the actor may execute a waltz

turn. It is as decorative as it is highly practical, since it is appropriate to both the costume and the period, that boisterous, adventurous, swashbuckling era when Englishmen's minds were expanding beyond the seas.

Through the centuries the voice and diction of Shakespearian acting have become standardized. This standardization is scarcely surprising, in view of Shakespeare's position in English literature. Audiences dislike to hear his language mangled, so a director cannot allow a regionalism of, say, northeast Indiana, to dominate (or even creep into) an actor's diction. To do so would impair, perhaps even shatter, illusion and belief. Audiences somehow expect and accept this standardized speech as a matter of course. As with his other goals, the director may not achieve this one, but at least he should strive to do so.

Acting in a Shakespearian play is a challenge which most students interested in the theatre are eager to meet. They will labor no end to achieve an acceptable production. Even in directing amateurs the director should try to transmit to his actors the great heritage of Shakespearian acting, which for generations was a field of its own. Escape from this specialization is not easy, and although the director may break with tradition, he should do so only with discretion and for good reason.

Shakespeare's verse, which I have mentioned earlier, is usually a puzzle to the student. He fails to understand it, and, at first, to appreciate it. However, with a little application the stu-

dent can grasp enough of it to speak it acceptably. Again I want to charge the director not to change the poetry into prose, thereby defrauding himself, his actors, his audience, and the author.<sup>3</sup>

In the throes of rehearsal, especially during the first week, the actors should work toward two goals in speaking the poetry. First, they should strive to gain variety by other means than that of pause and volume, i.e., by utilizing nuances of pitch, rate, and quality. These variables enliven speech considerably, elucidating the meaning and helping to establish the mood. Second, the actors should learn to recognize the significance of not only the words, but also of the marks of punctuation, and translate the meanings of those symbols into their appropriate sounds and pauses.

If the director achieves all these goals in approaching, selecting, cutting, and directing a Shakespearian play, he has indeed done a very able job. Unfortunately, seldom can he realize all of them; he may not achieve any one of them completely. The end product is a matter of set goals versus actual accomplishment, which the actors' talent and techniques, the director and technical director's skill, and the available facilities must limit. But the director will make a grievous error if he does not set high goals, and strive to reach the highest level of competence of which he and those who work with him are capable.

<sup>3</sup> For expert advice on teaching the reading of verse, see B. Iden Payne, "Directing the Verse Play," *Educational Theatre Journal*, II (October, 1950), 193-198.

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# DRAMA WITH AND FOR CHILDREN: AN INTERPRETATION OF TERMS

Ann Viola

## INTRODUCTION

MANY people seem to hold the mistaken impression that the function of the children's theatre is to train little children to get up on a stage and act, and there is even some confusion among children's theatre folk themselves, as to where creative drama ends, and formal children's theatre begins. It seemed inevitable, therefore, that an authoritative statement would have to be issued, clarifying the meaning of "children's theatre" and "creative dramatics," and attempting to show the relationship between them.

For this purpose, The Children's Theatre Conference created a committee in 1953, consisting of seven acknowledged leaders of the profession, some of them known to hold conflicting opinions on the very subject for which they were asked to present a unified opinion. For two years they have labored, under able and patient chairmanship. To find the words for defining so elusive and controversial thing as this, and to reach agreement among seven such people as

This definition of and distinction between terms originally appeared in the *Educational Theatre Journal* for May, 1956. Its reprinting here is by the kind permission of Kenneth L. Graham, Executive Secretary-Treasurer of the American Educational Theatre Association.

In his accompanying note, Hubert C. Heffner, Editor of the *Educational Theatre Journal*, wrote:

*The Committee of the Children's Theatre Conference appointed to prepare this Report consisted of the following members: Isabel Burger, Kenneth L. Graham, Mouzon Law, Dorothy Schwartz, Sara Spencer, Winifred Ward, and Ann Viola, Chairman. The "Introduction" was written by Sara Spencer, Director of the Children's Theatre Conference at the time that this Report was prepared.*

those who have signed their names to this document, is an achievement of large proportions, and the resulting statement is a triumph of reason, charity, and public spirit.

The Children's Theatre Conference has not asked its general membership to subscribe to the convictions stated here, but it offers this "Interpretation" as the composite thinking of seven people who do not sign their names lightly. And it urges its members to use this document as a springboard for their own thinking in interpreting their work to their respective localities.

## THE REPORT

There appears to be a need for a concise clarification of terms regarding drama in its modern use with children and for children. Since the Children's Theatre Conference is representative in its membership of the educational, the community, and the professional Children's Theatre, we believe that it devolves upon us to clarify the terminology which is now generally accepted. Founded in 1944, the Children's Theatre Conference is a division of the American Educational Theatre Association. Consequently, we are concerned with the broad field of the children's living drama<sup>1</sup> as it relates to the total personal development of the child.

The following questions, often asked concerning children's drama, are followed by definitions of its various as-

<sup>1</sup> CTC is concerned also with the fields of radio, television, and motion pictures for children; but they are beyond the scope of this presentation.

pects, showing the relationship of each to the others:

I. What is included in the term CHILDREN'S DRAMA?

A. CHILDREN'S THEATRE, in which plays, written by playwrights, are presented by living actors for children audiences. The players may be adults, children, or a combination of the two. Lines are memorized, action is directed, scenery and costumes are used. In the formal play the director, bending every effort toward the primary purpose of offering a finished product for public entertainment, engages the best actors available and subjects them to the strict discipline required of any creative artist recognizing his obligation to the spectator.

B. CREATIVE DRAMATICS, in which children with the guidance of an imaginative teacher or leader create scenes or plays and perform them with improvised dialogue and action. Personal development of players is the goal, rather than the satisfaction of a child audience. Scenery and costumes are rarely used. If this informal drama is presented before an audience, it is usually in the nature of a demonstration.

II. What should a child audience get from seeing a CHILDREN'S THEATRE play?

- A. The joy of believing in an illusion as a story comes alive upon the stage.
- B. Standards of taste which improve with true art experience.
- C. The understanding and appreciation of life values drawn from human experiences as portrayed on the stage.
- D. The basis for becoming a discriminating adult audience of the future.

III. What should a player gain from participating in a CHILDREN'S THEATRE production?

- A. Experience in being an integral part of a successful co-operative undertaking.
- B. An artist's pride in creating an illusion of reality for an audience.
- C. An opportunity for increasing and deepening an actor's experience in his craft.
- D. The understanding which comes from an intensive study of one character in relation to others.

IV. What activities are included in CREATIVE DRAMATICS?

A. Dramatic Play.

1. Of Little Children. The imaginative play in which a child relives familiar experiences and explores new ones. In so doing he "tries on life" and begins to understand people and social relations. Examples of various phases of dramatic play: imitative sound and actions; acting out bits of nursery rhymes and familiar home experiences; imaginary companions; make-believe in playing with toys; dramatic use of rhythms; imaginative play after hearing poems, songs, and stories. Little attempt at pattern or plot.

2. Of Older Children. Interpretation of musical moods; characterizations suggested by rhythms; original pantomimes; charades; improvised bits from literature, social studies, etc.

B. Story Dramatization. The creating of an improvised play based upon a story, whether original, or from literature, history, or other sources. Guided by a leader who tells the story and helps the children realize its dramatic possibilities, they plan the play and act it with spontaneous dialogue and action. Only a small unit of the story is played at one time. The group evaluates the work after each playing and gradually develops a complete play.

C. Creative Plays Developed to the Point Where They Approach Formal Plays. This may be an integrated project with the play at the center. In school it is often the culmination of a study of a country, a movement, a period, etc. Research done in social studies or background materials enriches a book or story chosen as the basis of the play. As the play is developed over a period of several months, the children are designing and making simple scenery and properties in arts and crafts. Songs and dances are learned in music and gymnasium periods. No lines are learned; but the children know the story and characters so thoroughly and have played the various scenes so often as they developed the play, that when they play it for the school, as they usually do in such cases, it moves almost as smoothly as a formal play.



D. The Use of CREATIVE DRAMATICS in a Formal Play.

1. In tryouts one may set the mood with music for trying out royal personages, witches, dwarfs, etc. Short scenes may be played with spontaneous dialogue after hearing the script read.
2. One may turn formal scenes temporarily into improvisations in order to achieve naturalness in players who tend to recite lines.
3. Improvised dialogue may be developed in crowd scenes.

V. Is there any conflict between the use of formal and informal drama with children?<sup>2</sup> There should be none at all, so long as the objectives of each are understood. The two should actually complement each other. For example:

- A. CHILDREN'S THEATRE provides standards for the children's work in CREATIVE DRAMATICS by helping the children to visualize, to be objective, to play parts in such a way that they will be interesting to others.
- B. CREATIVE DRAMATICS experiences build appreciation for formal plays, because children learn much about play construction as they work out their own plays guided by an adult who understands formal drama. They come to know the essentials of play making: characterization, action, dialogue, plot structure, climax, tempo, and teamwork. Furthermore, experience in CREATIVE DRAMATICS is most valuable for those children who may act in CHILDREN'S THEATRE productions.
- C. Young children up to the age of approximately eleven or twelve years should participate in informal drama exclusively. Participation in informal drama is a more natural expression for young children than is formal drama. Since it is spontaneous, creative drama comes from their own thoughts and imagining so that they form a habit of thinking what they say rather than re-

citing it from memory. Older children with a background of CREATIVE DRAMATICS are capable of playing naturally in either formal or informal drama.

VI. What values would a child gain from CREATIVE DRAMATICS in addition to enjoyment?

- A. Experience in thinking creatively and independently. Imagination, initiative, and resourcefulness develop rapidly in the atmosphere of the skilfully guided CREATIVE DRAMATICS class.
- B. Practice in strongly motivated social co-operation.
- C. Development of sensitivity to personal relationships and a deep human sympathy through analyzing and playing varied characters in diverse situations.
- D. Controlled emotional release. Healthy constructive outlets are afforded for emotional drives in the dramatic stories and situations which are used in all CREATIVE DRAMATICS classes.
- E. Experience in thinking on his feet and expressing ideas clearly and effectively. The outcome of such experience in improvisation is a gain in poise, as well as in flexibility of body and voice. WE LEARN WHAT WE LIVE AND ACT.
- F. The beginning of an appreciation of a great art.

According to many educators and psychologists, CHILDREN'S DRAMA should be an integral part of every child's training, the same as music and the graphic arts are today. CREATIVE DRAMATICS classes for children aged four through fourteen should be incorporated into public and private school curricula as well as community theatre and recreational programs. CHILDREN'S THEATRE, intended for audiences of elementary school and junior high school age, should provide these young people with an opportunity of viewing fine dramatic productions prepared for child audiences, just as they should have the opportunity of viewing masterpieces in the graphic and plastic arts and attending symphony concerts played especially for them. As the true functions and val-

<sup>2</sup> Puppet and marionette shows may be either formal or informal. That is, the *activity* (the creation of the play as well as the puppets) may be stressed, with the performance secondary and informal; or the *polished performance* for an audience may be the chief objective, in which case the presentation would be formal.

ues of CREATIVE DRAMATICS and CHILDREN'S THEATRE are better known, acceptance should become universal.

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## EXCURSUS

Mrs. Siddons once had a pupil who was practicing for the stage. The lesson was upon the "part" of a young girl whose lover had deserted her. The rendering did not please that Queen of Tragedy, and she said, "Think how you would feel under the circumstances. What would you do if your lover were to run off and leave you?" "I would look out for another one," said that philosophic young lady, and Mrs. Siddons with a gesture of intense disgust cried out, "Leave me!" and would never give her another lesson.—Anna T. Randall, *Reading and Elocution: Theoretical and Practical* (New York: Ivison, Blakeman, Taylor & Co., 1869), p. xiv.

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## SANTA'S SPEECH TOYS

Lily M. Tjomsland

"I never get to be in anything," complained a ten-year-old girl to her speech correctionist. She was referring to the programs and plays in which her classmates appeared. Defective speech barred her from any public performance.

Although most children with speech problems do not voice such discontent, there is little doubt that the majority of them feel it. Perhaps they vaguely sense the learning opportunities they are missing:

... Psychologists and educators have often said, and have partially proved, that knowledge received through more than one of the senses remains with us longer, or is more an integral part of us than knowledge gained in only one way. Surely then, a story is more their own if children hear it, see it, act it, than if they only hear it.<sup>1</sup>

There is no finer means to teach character, sportsmanship, teamwork, and good will and to give a practical opportunity for the development of social understanding than through dramatics.<sup>2</sup>

... rightly accomplished, [dramatization] is the greatest possible pleasure and, for that reason, is perhaps the most effective vehicle for education.<sup>3</sup>

Although she was a speech correctionist in Kanawha County, West Virginia, at the time of writing this one-act play, Mrs. Tjomsland is now on the staff of the Sioux Falls, South Dakota, public schools. "Santa's Speech Toys" is only one of several stories and plays Mrs. Tjomsland has written for presentation by speech-handicapped children; she is a great believer in "the impossibility of doing much without the cooperation of the classroom teacher."

Mrs. Tjomsland received her bachelor's degree (with a major in English) from St. Olaf's College. In 1948 she took a master's degree in speech at the University of Denver.

<sup>1</sup> Carrie E. Rasmussen, *Speech Methods in the Elementary School* (New York: The Ronald Press Company, 1949), p. 136.

<sup>2</sup> *Ibid.*, p. 159.

<sup>3</sup> Letitia Raubichek, *How to Teach Good Speech in the Elementary School* (New York: Noble and Noble, Publishers, Inc., 1937), p. 237.

In view of the principles stated above, why should not all pupils participate in such a superior educational activity? The answer is quite obvious to anyone who has reviewed the plays usually presented in the public schools. Apparently there are few materials simple enough for the slow-learning child or the one with a serious speech defect.

Since I am a speech correctionist, my main reason in writing "Santa's Speech Toys" was to give boys and girls with even the most severe speech defects an opportunity to be in a public performance. If a child has a costume and merely says [s] in imitation of a snake, for example, he is happy because he is allowed to participate.

Pre-school through third-grade pupils, one child in the fourth grade, and one in the fifth presented "Santa's Speech Toys." They were all enrolled in the Speech Correction Clinic at Morris Harvey College, Charleston, West Virginia. College speech correction students drilled the children on their lines once a week for a semester. The group speech work in the clinic centered around the speech sounds and the choral readings in the play.

One of the college students, dressed as a snowman, took the part of the narrator. His brief explanations of breathing, posture, relaxation, and rhythm provided the audience with a little information about the activities of the Speech Correction Clinic.

For scenery we had a large picture of Santa Claus and his sleigh and reindeer fastened to a screen in the back of the room. Our costumes we either borrowed or had the mothers make. (All materials

were donated.) Santa Claus and the Santa Claus dolls wore the conventional Santa Claus costumes, which we were able to borrow from various agencies in the community. Mrs. Santa Claus wore a red dress and a white apron. Mike, Santa's toymaker, wore a tightly-fitting suit of brown cambric. The rag dolls wore white pinafores over colored cotton dresses. For the black cat we dyed a child's "sleeper" black and bought a cat mask for his face. The snowman wore (in addition to a sheet) a stovepipe hat and a red scarf and sash.

The reindeer, elephant, bear, snake, and goose did not wear special costumes. Instead, each child held in front of him a large picture cut out of heavy cardboard.

For publicity, we had each child enrolled in the Speech Correction Clinic take to his parents an announcement of the play. The speech correction students made posters for the college bulletin boards. The newspaper published a news item about the play and a feature article about the Speech Correction Clinic.

Whatever the play and the performance may have lacked in literary and dramatic merit, "Santa's Speech Toys" served its intended purpose very well, repaying all our efforts many times.

#### SANTA'S SPEECH TOYS

##### CHARACTERS

SANTA CLAUS  
MRS. SANTA CLAUS  
MIKE (Santa's toymaker)  
REINDEER  
SANTA CLAUS DOLLS  
RAG DOLLS  
ELEPHANT  
BEAR  
SNAKE  
GOOSE  
BLACK CAT  
SNOWMAN (narrator)

CHORUS

SCENE: Living room of SANTA and MRS. CLAUS

#### Scene I

*It is a winter afternoon, one week before Christmas. At rise MRS. SANTA CLAUS is sitting in a rocking chair, sewing.*

MRS. SANTA CLAUS. Christmas will soon be here. How happy the boys and girls will be!

CHORUS.

Santa is a jolly man.

Laugh just like him, if you can:

Ho! Ho! Ho!

He will come for Christmas Day,

Then it is you'll hear him say,

"Ho! Ho! Ho!"

He brings all the Christmas toys,

Laughing with the girls and boys:

Ho! Ho! Ho!

MRS. SANTA CLAUS. It's very late. I hope Santa will get home before dark. (*Sound of sleigh bells.*) Oh, there he is now! I hear the sleigh bells. (*Goes to door and looks out.*)

CHORUS.

Jingle! Jingle! Jingle!

Sleigh bells are ringing.

Jingle! Jingle! Jingle!

Children are singing,

"Jingle! Jingle! Jingle!"

Hurry, Kriss Kringle!"

Jingle! Jingle! Jingle!

(*SANTA enters, reading a letter and shaking his head.*)

MRS. SANTA CLAUS. What's the matter, Santa? You look worried.

SANTA CLAUS. I am worried, my dear. Just listen to this letter:

Dear Santa Claus:

We would like some toys to help us learn to speak better. You can deliver them to the Speech Correction Clinic at Morris Harvey College, Charleston, West Virginia.

Yours truly,

Children's Speech  
Correction Class



I'm sure I don't know what toys to send them. What shall I do?

MRS. SANTA CLAUS. Why not send Mike, your best toymaker, to visit the Speech Correction Class? He could take one of your jet planes and be there in no time.

SANTA CLAUS. (*Smiling broadly*) Just the thing! Thank you, my dear. You can always find some way to solve my problems.

CURTAIN

Scene II

*It is Christmas Eve in the living room of SANTA and MRS. CLAUS. They are standing at stage left, behind the speech toys, which are arranged in the following order: REINDEER, SANTA CLAUS DOLLS, RAG DOLLS, ELEPHANT, BEAR, SNAKE, GOOSE, and BLACK CAT. The children taking the parts of the toys sit in low chairs in a semi-circle facing the audience. MIKE stands behind the reindeer. The SNOWMAN stands on stage right.*

SANTA CLAUS. Mike, Mrs. Claus and I want to see how these speech toys work.

(MIKE pretends to wind up the reindeer, who then stand in front of their chairs, running lightly in place on tip-toe.)

MRS. SANTA CLAUS. (*To SANTA*) I wonder why Mike made reindeer for boys and girls who need help with their speech.

SANTA CLAUS. I don't know, my dear. Perhaps the Snowman can tell us.

SNOWMAN. Like reindeer, boys and girls must hold their heads up. They can speak better if they're always straight and tall.

CHORUS.

Reindeer hold their heads up high;  
They can look you in the eye.

We must stand as straight and tall,  
Looking at you one and all.

SANTA CLAUS. Now I shall be prouder  
than ever of my reindeer!

MRS. SANTA CLAUS. I'm curious to know what these Santa Claus dolls are going to do.

(MIKE winds up the SANTA CLAUS DOLLS.)

SANTA CLAUS DOLLS. (*Standing*) Ho! Ho! Ho!

SNOWMAN. The boys and girls practiced laughing the way you laugh, Santa. The speech correctionist told them that would help them to use the diaphragm, the most important breathing muscle, when they spoke.

SANTA CLAUS. (*Putting his hand on his abdomen.*) Ho! Ho! Ho!—Yes, I can feel my abdomen going in and out as my diaphragm goes up and down. Wonderful, Mike, wonderful!

MRS. SANTA CLAUS. (*Behind the RAG DOLLS*) These Rag Dolls can't even sit up straight! How can they help boys and girls to speak better, Mike?

(MIKE winds up the RAG DOLLS.)

SNOWMAN. It's very important to relax when speaking. Pretending to be rag dolls is a good relaxation exercise.

(RAG DOLLS stand up and demonstrate as the CHORUS speaks.)

CHORUS. Drop your shoulders, head, and knees;

Let your arms hang where they please.

Close your eyes, and you will be  
Floppy rag dolls just as we.

(RAG DOLLS sit down.)

SANTA CLAUS. (*Behind the ELEPHANT.*) We even have an elephant!

(MIKE winds up the ELEPHANT.)

SNOWMAN. The boys and girls walked like elephants and other animals the day Mike visited their speech correction class. In that way they learned to move their bodies easily, which is very important for good speech.

ELEPHANT. (*Standing.*) I can't run fast;

I'm often last.

With feet so big

I can't dance a jig.

But I can use my trunk, you know,  
To catch the peanuts that you  
throw.

(The ELEPHANT lays down the picture of an elephant he is holding, bends forward at the waist, clasps his hands, swinging his arms like a trunk, and "elephant walks" around the room in time to slow music, then sits down.)

MRS. SANTA CLAUS. (Behind the BEAR.) Won't this big black bear frighten the boys and girls, Mike?

MIKE. (Winding up the BEAR.) Oh, no! When I visited them they pretended they were bears and growled. That's the way they learn to make the [r] sound.

BEAR. (Standing.) Gr-r-r-r!

CHORUS. The black bear went prowling,

And we heard him growling:

BEAR. Gr-r-r-r!

CHORUS. He didn't think it funny

When a bee stung

Right on his tongue

While he was eating honey!

BEAR. Gr-r-r-r! (He sits down.)

SANTA CLAUS. (Behind the SNAKE.) This snake doesn't look very friendly, Mike. What does he do?

MIKE. (Winding up the SNAKE.) He says [s].

SNAKE. (Rising.) S!

CHORUS. We hear a sound . . .

SNAKE. S!

CHORUS. It's on the ground.

SNAKE. S!

CHORUS. It's coming near.

Oh, don't you hear?

SNAKE. S!

CHORUS. It's a green snake.

His sound you make.

SNAKE. S! (He sits down.)

MRS. SANTA CLAUS. (Behind the GOOSE.) Can a goose talk?

MIKE. (Winding up the GOOSE.) When a goose is angry, she makes the breathed "th" sound.

GOOSE. (Standing.) Th! Th! Th!

CHORUS. We hear mother goose say,

GOOSE. Th! Th! Th!

CHORUS. "From my goslings keep away!"

GOOSE. Th! Th! Th!

CHORUS. We'd better not go near.

She's angry, don't you hear?

GOOSE. Th! Th! Th! (She sits down.)

SANTA CLAUS. (Behind the BLACK CAT.) This black cat looks ready to fight, Mike.

MIKE. (Winding up the BLACK CAT.) Yes, he's an angry cat. Listen to him make the [f] sound.

BLACK CAT. (Standing.) F! F! F!

CHORUS. There was an angry cat.

BLACK CAT. F! F! F!

CHORUS. Atop a fence he sat.

BLACK CAT. F! F! F!

CHORUS. He spat at a little pup,  
Who didn't dare look up.

BLACK CAT. F! F! F! (Sits down.)

MRS. SANTA CLAUS. Thank you, Mike, for showing us these speech toys. Santa Clause and I learned a great deal today, didn't we Santa?

SANTA CLAUS. That we did, my dear! Now I'll laugh more than ever, since it helps me to speak better. Ho! Ho! Ho!

CURTAIN

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# SPEECH THERAPY FOR CEREBRAL-PALSIED CHILDREN

Gladis W. Bobrick

TEACHERS of speech often ask me about teaching speech to speech-handicapped cerebral-palsied children. What factors determine the general approach? Do the techniques vary essentially from other techniques in speech correction? How do methods vary in teaching children with different types of cerebral palsy? In this essay I shall attempt to answer these questions.

Crothers defines cerebral palsy as a neuro-muscular disorder resulting from damage to the brain before, during, or shortly after birth.<sup>1</sup> This is the kind I shall consider, although cerebral palsy may also result at any age from a vascular accident to the brain.

But in considering the various types, it is important to think of a child, not afflicted with, but affected by, cerebral palsy. In any case the approach must be a many-sided one, because the child has a multiple handicap. In addition to (or as part of) motor function, speech, vision, hearing, emotional control, or mentality may be involved.

A first directive factor is the basic medical diagnosis indicating the specific type of cerebral palsy, and muscle diagnosis. There are five major types, al-

though Phelps<sup>2</sup> lists many more classifications within the major types. The child may be spastic, athetoid, or ataxic; he may have rigidities, or tremors. Ideally, the types of cerebral palsy and their overt symptoms would determine speech therapy. However, brain damage is likely to be diffuse, rather than localized, and it is by no means unusual to find cases that exhibit symptoms of more than one type of cerebral palsy. The treatments for the various types of cerebral palsy, therefore, are not mutually exclusive.

A second directive factor grows out of the multiple services the child requires. The speech therapist should correlate her diagnosis and findings with those of others who evaluate and work with the child: the medical director or physician in charge, the pediatrician, the psychologist, the physical therapist, the occupational therapist, the classroom teacher, and the social worker. Most important in this "team" are the child's parents.

Psychometric examination may be inadequate, because with limited speech, limited motor performance, and limited experience, it may be impossible for the child to give an accurate indication of his intelligence. After several months (and sometimes even more time is necessary) of observation by all members of the team, it is possible to ar-

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Mrs. Bobrick received her bachelor's degree from Hunter College, New York University awarded her her master's.

<sup>1</sup> Bronson Crothers, "Medical Explanation," in Elizabeth Evans Lord, *Children Handicapped by Cerebral Palsy: Psychological Factors in Management* (New York: The Commonwealth Fund, 1937), p. 1.

<sup>2</sup> Winthrop Phelps, "Children with Cerebral Palsy: An Educational Problem," lecture to the Teachers College, Columbia University, chapter of the International Council for Exceptional Children, 1943.

rive at better evaluation and prognosis, and more accurate findings as well.

A third factor determining therapy is the child himself, with his individual difficulties. An approach to the whole child is essential in therapy for any type of speech handicap. This approach is especially significant in cerebral palsy, because the origin of the child's difficulty is cerebral. The relationship between speech, thought, and personality is so close that we are constantly aware of the child himself as a major consideration in speech therapy.

What kind of speech therapy is indicated for the three major types of cerebral palsy: spasticity, athetosis, and ataxia—which are possibly the most common? General methods of therapy are similar to those for all speech-handicapped children. Some cerebral-palsied children have added problems due to the disturbance of neuro-motor function. Such problems complicate the planning of therapy. For example, if the motor aspect of speech is affected, the process of muscle re-education becomes more involved. Like other muscles of the body, the abdominal muscles controlling breathing may be spastic, or otherwise affected. Other motor complications may be drooling or grimacing. There may be difficulties in perceiving sound, sight, space, or form. This confusion in hearing, vision, feeling, and perception of form and space affects thinking, writing, speaking, and other learning. Foreground and background may be the same to the child in vision, or in hearing, or in any of the other areas I have mentioned. In looking at a picture of someone lacing his shoe, the child may see only the shoestring, which takes on an extraordinary importance. Even a child of normal or superior intelligence may exhibit

such an error of perception. The speech therapist should attempt to correlate speech aims with the special educational methods required to correct these disorders of perception, which often improve with maturation.

Impaired sensory pathways (e.g., for vision, or hearing, or kinesthesia) may present additional problems. These impairments limit the available methods for speech therapy and for other learning. It may be possible to train some impaired pathways; on the other hand, some children may never be able to write, although they can learn to type. Another factor making therapy more complex may be emotional immaturity directly or indirectly due to the handicap. To illustrate the problems related to specific types of cerebral palsy, I am going to sketch three cases: a spastic, an athetoid, and an ataxic.

Jackie, eight years old, is of normal intelligence. He is the youngest of five children, the others of whom are very much older than he. At the age of five and a half, his speech was unintelligible for all practical purposes. His case serves to illustrate those in which symptoms are not typically defined. Unlike the typical spastic, Jackie has no drooling, no reversed swallowing waves, no lack of breath control.<sup>3</sup> He has an abnormal eye condition sometimes found in spastics: a slight tendency for his eyes to cross. There was practically no motor impairment of the muscles used in speech. He did appear to have some difficulty in auditory perception, which is not necessarily typical of the spastic. The symptoms seemed to be like those of aphasia; he appeared to have a sort

<sup>3</sup> Berneice R. Rutherford, *Give Them a Chance to Talk: Handbook on Speech Correction for Cerebral Palsy* (Minneapolis: Burgess Publishing Company, 1948), pp. 4-5.



of word-deafness. He heard sounds, but could not discriminate among them, or quickly perceive their meanings. He seemed to be quite confused about speech objectives. It was necessary to manipulate his tongue and lips to make him aware of simple goals. But he observed well, and readily remembered and associated. His behavior was infantile: at home his parents or his siblings had always done everything for him. He was the darling of the family, an appealing child—and handicapped. It was necessary to bring him to an emotional level at which he could understand that certain things were expected of him, a level at which he could meet the demands on a boy of his age. This emotional maturation did not come easily for him at first. At the same time, he was imaginative and creative, he had a sense of humor, and he was likeable and liked.

The spastic in particular needs to relax. Jackie liked to be a puppet, letting his jaw drop while I pulled imaginary strings. While more advanced children were able to call the puppet "Smiley," Jackie could just about call him "Bobo." To stimulate weak tongue muscles, I used candied tongue blades, jelly beans, raisins, peanut butter, and the like. To help him learn to listen I gave him auditory training, using a hearing tube, graded whistles, bells of different pitches, a trumpet. I utilized room sounds, the sound of running water, street noises. My object was to carry over the habit of listening into discriminating between the grosser and finer sounds of speech. Using color in large visual aids helped his vision. Dolls (a mother, a daddy, and a baby) and toy furniture appealed to him at his emotional level and supplied concrete mo-

tivation. Wax fruit was helpful in learning the articulation of vowels.

Varying the program often, letting Jackie handle large flash cards and fill in dark outlines with fat crayons (and removing him from the mirror, where he made faces at himself) helped to eliminate distractibility and to increase his attention span. Miniature objects classified according to sounds (such as a snake for [s]) and identified by color symbols (blue for a breathed sound) helped to co-ordinate visual with auditory cues and to furnish motivation. I believe that learning to regard himself more seriously and to have a higher estimate of his own worth helped him, too, to overcome his clowning, which he exhibited in the classroom and with other therapists. After two years Jackie had improved so much in all his therapies, including speech, and had so matured, that he was able to enter a health-conservation class in a school near his home.

The second case is that of Ronny, a seven-year-old athetoid with a marked hearing loss and no speech. It was impossible to test his intelligence. The psychologist reported, "a marked inability to say words . . . on one or more occasions, inaudible articulation, it *seemed*, but no sound." Ronny's case history indicated that at the age of seven months he had a "secondary mental deficiency."

Ronny's hearing loss was typical of the hearing impairment frequent in athetoids. Also, like many athetoids, Ronny exhibited constant extraneous movements, facial grimaces, and inhibition of relaxation. He drooled severely, lacked tongue control, and was unable to direct his breath stream. His breathing was quite reversed and asynchronic.<sup>4</sup>

<sup>4</sup> *Ibid.*, pp. 2, 63, 52.

He frequently became disturbed when his mother was not near. His partial paralysis of the tongue may or may not have been an athetoid symptom. Although Ronny had had hearing tests, no hearing aid had been recommended. Interpreting the latest audiogram, I wondered about this lack of a recommendation. Did his constant extraneous movement make a hearing aid inadvisable? Did his questionable intelligence? Or did the testers doubt the validity of Ronny's tests, since he appeared to hear more than the audiogram indicated? His mother was skeptical of the hearing loss.

A substitute teacher in Ronny's classroom thought, as others did, that he heard everything. He followed her directions, apparently, in a game of "Simon Says." Personally, I believed that he could discriminate among some grosser sounds, but not among speech sounds. I suggested that Ronny followed directions because he observed and imitated the other children's gestures in "Simon Says." Observing him again, the substitute teacher and I noted that he did not respond when I said, "Simon says, 'Put your hands on your head.'" Previously he had "heard," "Simon says, 'Do this,'" with an appropriate gesture. When I verbalized the directions without an action for a cue, Ronny made no response. Apparently, contrary to his case history, Ronny had more intelligence and less hearing than tests indicated. He observed what was going on and "put two and two together," synthesizing so well that appropriate responses seemed to be evidence of hearing. I communicated these observations to the otologist at the clinic Ronny attended, suggesting that a hearing aid was indicated. Ronny got one.

In speech therapy a major problem is

developing Ronny's voice. His dysphonia resulting from the lack of use of his voice in speech is complicated by his lack of control of the muscles used in speaking and breathing. He walks well by himself, although he is constantly in motion and his gait is unsteady. To one ignorant of athetosis, Ronny might seem to be drunk. His torticollis (stiff neck) would give him a proud look, almost becoming to his blonde hair and blue eyes, if he could adequately control it.

At first Ronny's breathing was so shallow he could not even blow out a tiny birthday candle. With correction of reverse breathing and various exercises he has become able to blow out small candles, to make sounds on a harmonica, and to toot a small horn occasionally. It is important that he does not become discouraged; he must attain and maintain some feeling of success.

Quieting of movement and relaxation are most important for Ronny. Sandbags help to reduce excess motion. Sipping sweet liquids through a specially-designed straw promotes lip closure. Chewing a great deal stimulates speech muscles and swallowing, helping to control his drooling.

Auditory training is helping Ronny to learn to discriminate among all kinds of sounds: a door opening or closing, the sound of an automobile horn, important when crossing streets—sounds of life, sounds of warning. We also use phonograph records—for instance, the one about the dog, Muffin, who goes to the country in a box. Ronny listens for the sounds that Muffin hears. He learns to identify the sounds of the airplane, the train, the boat whistle, the clanking of the boat's chains, the swish of the river, the sneeze of Muffin's master, animals, birds, insects; and the tick of a clock, among other sounds.

To develop Ronny's awareness of rhythm—most important in grouping

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words according to their meanings—we listen to recordings of the rhythm of an airplane, of marching, of a prancing horse, and of a spinning top, among others. Ronny likes to clap these rhythms out, or pound them out on a table. He likes to hear the rhythmic ticking of the metronome we use for jingles and songs.

As we work for language development, it is important for me not to take for granted that Ronny understands more than he actually does. Ronny's hearing loss and cerebral palsy have greatly limited his experiences. Before I taught him such a simple nursery rhyme as "Jack and Jill" (rewarding for language, meaning, and rhythm), it was necessary to discover what ideas he had about it. Did he understand that "Jack" and "Jill" were the names of children, a boy and a girl? Did he know the meaning of "hill," "fell," "pail of water," and "tumbling"? I had to draw pictures to explain these words and have Ronny relate the meanings to the pictures before I even began to teach him the rhyme. It was impossible to test Ronny's comprehension of speech sounds *per se*. The first consideration was the grouping of sounds as language and its meaning. In time, he will learn the making of sounds, too, through seeing the movement of the lips, through feeling their vibrations if their articulation is not visible, through communicating meanings in various ways.

Ronny has been overcoming many of his infantile mannerisms and some of his dependence on gesture, too. It is important for everyone who communicates with him not to accept gesture in place of speech. Of course, it will take time to develop this attitude in those who see him most, for gesture has been his accepted means of expression for seven years of his life.

In directing speech therapy to "the

whole child," I can utilize Ronny's wonderful sense of humor to dispel immediately a contrary mood or a frustration that results when I do not understand him. To ease or avoid frustration, sometimes I find it advisable to say "Yes" or smile with a simulation of understanding, when I haven't understood at all.

Ronny's speech has begun to emerge, spontaneously, in single words and in phrases. His classmates, whom we have given some understanding of the problem, are helpful in demanding speech instead of gesture. They often report what he has said. He can name the parts of his body, and count, and he attempts to sing. Often we hear an outpouring of jargon that only Ronny understands.

As yet we have used neither reading nor writing in speech therapy with Ronny, although he likes to print his name. Many of our children have learned to read, but reading and writing are often delayed processes with many of them. Ronny likes to use crayons. He drew a picture of a lion when I was teaching him to perceive and to say the [l] in "language." He made two great ears at each end of the paper first, coloring them orange, then filled in the space between with a head and body. He is also learning lipreading.

As I have pointed out earlier, children with specific types of cerebral palsy do not necessarily exhibit the typical patterns of dysfunction. Thus, Ronny does not have an overshot jaw and problems of lip closure, which are frequent in athetosis. Some athetoids have nasal voices because defective muscle function misdirects the breath streams. All these problems would, of course, affect speech, and the speech therapist would deal with them to the extent that it was possible to eliminate defective speech or to effect compensations to produce a more nearly correct speech pattern. In contrast to the spastics, who often can-

not move the organs used in speech, athetoids can frequently move tongue, lips, and other organs properly, but are unable to direct these organs because of the constant involuntary movements in their muscles as well as in others.

The third case is Sylvan, six and a half. He is an ataxic with some slight spasticity and the tremors often characteristic of ataxics. His intelligence is up to his age level. His disturbances of the senses of direction and of equilibrium (affecting his vision) are typical of ataxia. Glasses partially correct his nystagmus, a visual defect in which the eyeballs oscillate, making focussing difficult. It is often necessary to give Sylvan a cue to set him walking in the right direction. Like most ataxics, he does not drool, and he does not so much need relaxation as do children with other types of cerebral palsy. The kinesthetic sense in ataxics may be limited, impaired, or lacking.<sup>5</sup> Sylvan's speech was fairly adequate, in spite of his lack of muscle sense. His imperfect tongue function and certain imperfect phonetic units were symptoms of his mild dysarthria. His greatest problem was a sporadic and sudden loss of voice to which he reacted with frustration and temper tantrums. He was also subject to dizziness, nausea, and vomiting, which are often characteristic of the ataxic.<sup>6</sup>

In speech therapy I helped Sylvan to gain a kinesthetic awareness of inhalation and exhalation and to learn to coordinate speech with expiration. Although the problem of asynchrony is not typical of ataxics, they may need to increase their rates of expiration or change the rhythm of their speech. Pitch may also be a problem.<sup>7</sup> I used a metronome

to help develop Sylvan's sense of rhythm, and blowing exercises to increase his breath control and the volume of his voice. It was possible to promote Sylvan from individual to group therapy, and then merely to check on him occasionally. His voice is no longer a problem.

As I have stated earlier, there may be overlapping of symptoms in and treatment of the speech of spastics, athetoids, and ataxics. Even within single types of cerebral palsy no two syndromes are ever precisely the same. In my opinion, the most important single factor in therapy is to tailor-make it to fit each child's unique individual needs.

Lastly, in addition to the basic medical diagnosis and the findings of the team providing the multiple services the cerebral-palsied child requires, establishing rapport and positive motivation is an essential to success in speech therapy. The basic inspiration for treatment is to consider the child first and his handicap second. He has all the needs of children without handicaps, but his needs are even greater than theirs. To overcome the obstacles which his condition imposes, the therapist must treat him as an average child; otherwise, he may regress. At the same time, she must base his activities on understanding and design them to meet his needs, which are for assurance, for love, for belongingness. He needs, also, the therapist's faith in him. He needs a sense of personal worth. He needs an opportunity to enjoy zestful experiences, even though they may have to be passive or vicarious. He needs an awareness of the possibility of goals, and consciousness of successful (though tiny) steps toward them. These goals may be physical and known to the therapist, or the child may harbor them within him. As Adler has written, one must *know* the ideal toward which the child is striving, whether it be a fireman,

<sup>5</sup> *Ibid.*, pp. 60, 67.

<sup>6</sup> Marion T. Cass, *Speech Habilitation in Cerebral Palsy* (New York: Columbia University Press, 1951), p. 17.

<sup>7</sup> Rutherford, *op. cit.*, pp. 27-28, 59.



a detective, or a general in the army.<sup>8</sup> The therapist must love the child, and have a genuine respect for his strivings as a human being. If so, her praise will be meaningful to him, and he will return hard work, love, and his own respect. Sometimes it is possible to appeal to a child's reason, to give him an idea which may motivate him, or build his confidence, or suggest new hopes and strivings to him.

To summarize, therapy for speech-handicapped cerebral-palsied children evolves from a fourfold orientation:

1. Basic neurological differences among the types of cerebral palsy are a directive factor.
2. At the same time, the approach

must be to the whole child and his individual needs, not only because speech is so intimately linked with his total welfare, but also because his condition is of cerebral origin.

3. The correlation of the goals of all who work with the child is a directive factor in speech therapy.

4. Finally, the child's major need for accord and positive motivation directs therapy.

With these four factors governing techniques, the child often approaches his goals eagerly, and goes toward them with astonishing success. In this sense, the child, with his individual differences and difficulties, whether he is spastic, athetoid, or ataxic, whether he is a rigidities or a tremors type, becomes self-directive and points the way to speech therapy.

<sup>8</sup> Alfred Adler, *Understanding Human Nature*, trans. Walter Béran Wolfe (New York: Greenberg, Publisher, Inc., 1927), pp. 150ff.

## EXCURSUS

Every person who fails of articulating distinctly, has an habitual fault, in the pronunciation of one or more classes of words or syllables, and sometimes, perhaps, of letters. These should be selected and thrown into the form of sentential exercises, for daily practice, in the manner exemplified in this lesson.

'Natural impediments,' or,—as they should rather be called,—faults of early habit, must be removed by means adapted to particular cases. But there are few students who do not need, in one form or other, the full benefit of careful practice in this department of elocution. The very general neglect of this branch of elementary instruction, leaves much to be done, in the way of correction and reformation, at later stages. The faults acquired through early negligence, and confirmed into habit by subsequent practice, need rigorous and thorough measures of cure; and the student who is desirous of cultivating a classical accuracy of taste, in the enunciation of his native language, must be willing to go back to the careful study and practice of its elementary sounds, and discipline his organs upon these, in all their various combinations, till an accurate and easy articulation is perfectly acquired. The 'exercises in articulation and pronunciation,' are arranged with a view to this object.—Samuel Worcester, *A Third Book for Reading and Spelling with Simple Rules and Instructions for Avoiding Common Errors and a Vocabulary of Words Used in the Lessons, that are to be Defined* (Boston: Charles J. Hendee, and Jenks and Palmer, 1843), pp. 42-43.

# THE FORUM

## THE 1956 CONVENTION

The 1956 convention at Chicago will be different from its predecessors in several important respects. The most striking change is that there are four (instead of three) full days of programs, because SAA, NUEA, AFA, and NSSC have their principal meetings on 27, 28, and 29 December, whereas AETA opens its program sessions on 28 December and continues them through 30 December. Officers of all the associations therefore urge members to come early and stay for the four-day session. The Conrad Hilton is the convention hotel.

Eighteen Interest Groups have spent the spring and summer working on sectional programs, with the result that the meetings present an excellent combination of well-known teachers and promising younger scholars. Comparatively new fields like color television, cybernetics, and information theory have their place on the program along with the more traditional debating, dramatics, fundamentals of speech, speech correction and pathology, oral interpretation, and rhetoric and public address. There will be a sizable number of demonstrations and how-to-do-it sections for classroom teachers at all levels of instruction. College and university administrators have a special section for the discussion of their problems, and a group of members who have earned their Ph.D.'s will tell how they wrote their dissertations.

First Vice-President Loren Reid writes that he has taken unusual care to make it possible for teachers in elementary and high schools to attend a wide variety of sectional meetings without running into conflicts. Spreading the program out over four days helps somewhat to solve this problem. With a little judicious planning, he adds, a classroom teacher can attend sections in directing debate and dramatics, improving defects in voice and articulation, oral interpretation reading hours, demonstrations of classroom sessions with students from the Chicago area, teaching fundamentals of speech, and various other topics. He will also have an opportunity to visit and participate in the organization sessions of the Interest Groups—the one of his principal interest, and perhaps others covering his related interests. Interest Group meetings begin on 26

December, and at present are scheduled at eight different periods on 26, 27, and 28 December.

The local convention executive committee is also at work on various entertainment features, drawing on the many resources of the Chicago area: theatres, radio and television shows, museums, and galleries. Their offerings, along with the complete convention program, are scheduled to reach every member by the end of November.

## NATIONAL DEBATE PROPOSITION AND DISCUSSION QUESTION FOR AMERICAN COLLEGES AND UNIVERSITIES, 1956-1957

As of 15 August, 1956, the Committee on Intercollegiate Debate and Discussion of the Speech Association of America announces the results of the preferential poll of directors of forensics in American colleges and universities to determine the debate proposition and discussion question for nationwide use during the 1956-1957 forensic season. As shown by the tabulation below, the results are

### *National Debate Proposition:*

Resolved: That the United States Should Discontinue Direct Economic Aid to Foreign Countries.

### *National Discussion Question:*

What Should be the Role of the United States in the Middle East?

The Committee appends no qualifications or definitions to the announced proposition and question; any "official" interpretations are forbidden.

If circumstances should arise which render the regularly-selected proposition or question unsuitable, the Committee may, by a two-thirds vote, rephrase the proposition or question or select an entirely new proposition or question. Your representative on the Committee will be pleased to supply further information concerning the rules under which the Committee operates.

Those directors of forensics who will be in attendance at the convention of the Speech Association of America at the Hotel Conrad Hilton in Chicago in December, 1956, are cordially invited to attend the open meeting of the Committee. Details of time and place will be listed in the convention program.

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SUMMARY OF NATIONWIDE PREFERENTIAL POLL OF DIRECTORS OF FORENSICS  
TO DETERMINE THE DEBATE PROPOSITION AND DISCUSSION QUESTION  
FOR THE 1956-1957 FORENSIC SEASON

	DSR	TKA	PKD	PRP	Unaffiliated	Totals	Rank
<i>Debate Propositions</i>							
Resolved: That the United States Should Discontinue Direct Economic Aid to Foreign Countries.	215	238	474	99	272	1298	I
Resolved: That the Federal Government Should Subsidize the Higher Education of Superior Students.	143	144	349	79	205	920	III
Resolved: That the Federal Government Should Abolish Agricultural Price Supports.	186	187	426	85	208	1092	II
Resolved: That the Use of Nuclear Weapons Should be Prohibited by International Agreement.	129	149	323	52	178	831	V
Resolved: That the United States Should Favor the Policy of Self-Determination for Subject Peoples Throughout the World.	165	167	318	60	172	882	IV
<i>Discussion Questions</i>							
What Should be the Policy of the Federal Government on Taxation?	162	176	359	70	183	950	IV
What Should be the Role of the United States in the Middle East?	192	200	424	89	204	1109	I
How Should the Achievement of a College Student be Evaluated?	132	134	348	54	196	864	V
How Should Our Society Deal with Juvenile Delinquency?	146	168	353	74	220	961	III
What Should be the Policy of the United States Toward Disarmament?	167	192	376	88	188	1011	II

Each first-place vote counted as five points, each second-place vote four points, each third-place vote three points, each fourth-place vote two points, and each fifth place vote as one point.

Respectfully submitted,

Committee on Intercollegiate  
Debate and Discussion

L. E. NORTON (Pi Kappa Delta),  
Bradley University

GLENN L. JONES (Phi Rho Pi),  
Denver, Colorado

WINSTON L. BREMBECK (Delta Sigma Rho),  
University of Wisconsin

T. EARLE JOHNSON (Tau Kappa Alpha),  
University of Alabama

GLEN E. MILLS (Speech Association of America),  
Northwestern University

AUSTIN J. FREELEY (American Forensic Association),  
Boston University

## SPEECH AND GENERAL EDUCATION

[On 16 May, 1956, Professor Robert T. Oliver, Head of the Department of Speech, Pennsylvania State University, distributed the following statement to his staff. It merits a wider circulation.]

Our responsibility as a department of the University is to assist in providing for all the students an integrative, penetrating, and enlightening education that will help them to fulfill their potentialities as individuals and as citizens. In my own analysis of our work, it appears to me that our concept of speech is ideally suited to this end. I am venturing to distribute this statement to our staff in the hope that it will serve as a stimulus to consideration and discussion of our generalized educational responsibilities, thereby helping us to achieve still more effectively our humanizing endeavors in liberal arts.

The philosophy of a university, as I understand it, is that it is not composed of a collection of specialized colleges—of which the College of Liberal Arts is one among many—but that it is an institutionalized commitment to the best and fullest development of all the students, together with an additional professionalized cultivation of skills, abilities, and specialized knowledge that will enable them to earn a living in a manner productive for our society as a whole. In this sense, liberal education is the broad and solid foundation upon which the professional colleges are erected.

The relationship of speech and general education is, as I think we conceive it, organic and indivisible. In a true sense, our basic aim is not to "contribute to" general education, but to *be* a living and vitally integrated part of the process of general education. I take it that the following factors are of significance:

1. *General education aims toward the rounded development of the individual as a person—including intellectual, social, and moral considerations—rather than aiming to implant specialized skills.*

This is also a summary statement of the basic aim of a great proportion of our work in speech. Our purpose is to help the student to think more clearly, to utilize effectively all the knowledge gained in all his experience (including other college courses), to determine for himself the nature of his own convictions and attitudes, and to acquire greater ability in expressing and effectuating his own purposes in his relations with other people.

2. *General education stresses the commonality and universality of knowledge, rather than its segmentalized specialization.*

This, too, is true of most of the work we do in speech, though less so in speech science, in speech correction, in audiology, and in advanced courses generally than in our lower division introductory offerings.

3. *General education implies emphasis on the individual student as a learner, rather than on the process of disseminating and absorbing units of information.*

This is notably true of most of our work in speech, wherein the individual student is engaged in overt activity which keeps in the focus of both his and his teacher's thinking the effects of education as manifested in the total humanness exemplified by the student in social situations.

4. *General education attempts to place highest priority upon a few basic abilities which are presumed to have universal value, such as critical thinking, moral sensitivity, social responsibility, aesthetic appreciation, and communicability.*

These, of course, are precisely the principal subjects of attention in most of our work in speech.

#### OFFICIAL NOTICE OF INTENT TO ORGANIZE AN INTEREST GROUP OF THE SPEECH ASSOCIATION OF AMERICA

(By-Laws, Article V, Section 2)

Name of Interest Group: *The Teaching of Speech to Foreign Students*

Brief description of interest field: *For the thousands of foreign students who come to the United States to study each year, the first need is to improve in oral English. The speech teacher is well equipped to help these students. Planning work for them, assembling materials, and discussing techniques have proved to be an absorbing interest to a large number of people within the field of speech. This Interest Group is being organized for the development of such work.*

Names of Members of Sponsoring Committee:

1. ELIZABETH B. CARR,  
University of Hawaii
2. EVA G. CURRIE,  
University of Texas
3. REBECCA E. HAYDEN,  
University of California



Signatures of twelve other members of Speech Association of America who support Interest Group:

1. KLONDA LYNN,  
*University of Arizona*
2. RUTH P. KENTZLER,  
*University of Hawaii*
3. JAMES R. L. LINN,  
*University of Southern California*
4. GENEVIEVE ARNOLD,  
*University of Houston*
5. JOSEPH F. SMITH,  
*University of Hawaii*
6. JOHNNYE AKIN,  
*University of Denver*

7. ELTON ABERNATHY,  
*Southwest Texas State  
Teachers College*
8. GLENN M. LONEY,  
*San Francisco State College*
9. KATHRYN MULHOLLAND,  
*Brooklyn College*
10. MARION MCGUIRE,  
*East Los Angeles Junior College*
11. MERLE ANSBERRY,  
*University of Hawaii*
12. SUMIE F. MCCABE,  
*University of Hawaii*

# BOOK REVIEWS

L. LeRoy Cowperthwaite, *Editor*

**INDEX TO THE QUARTERLY JOURNAL OF SPEECH, VOLUMES I TO XL: 1915-1954.** Compiled by Giles Wilkeson Gray. Dubuque, Iowa: Wm. C. Brown Company, 1956; pp. iii+338. \$5.00.

Readers of *The Speech Teacher* are, of course, aware that prior to the founding of this journal, nearly all studies in speech and in its teaching in modern times appeared in *The Quarterly Journal of Speech*. This wealth of material has remained, however, somewhat inaccessible until the publication of Professor Gray's index. Now it is readily available, and I have spent several interesting and profitable hours in noting what topics and questions have concerned us during the past forty years, and who has written about them. The indexing is comprehensive and thorough. Each article is listed under author and title, as one would expect, but also under each important word in the title and under its appropriate *subject* classification, such as "interpretation," "discussion," "psychology," "pedagogy," and the like.

The index is in two parts: "Part I contains references to what may be termed 'original materials,' a term used to refer to original articles, *Forum* communications, editorials, official reports of the Association, the Executive Council, committees, News and Notes, and the like. Part II contains references to book reviews, and to those original essays which, in the last few volumes, under the heading 'New Books in Review,' have introduced the review section in each issue." Professor Gray has listed book reviews under author, title, and reviewer.

Here, then, the classroom teacher may readily discover what has been published on any phase of speech during the first forty years of *The Quarterly Journal of Speech*, and the research student can quickly check on what previous workers have done in his field of investigation. We owe deep gratitude to Professor Gray for his twenty years of patient labor on this project.

W. M. PARRISH,  
*University of Florida*

**GUIDE TO GOOD SPEECH.** By James H. McBurney and Ernest J. Wraga. New York: Prentice-Hall, Inc., 1955; pp. vi+346. \$3.75.

Readers of *The Art of Good Speech* will be interested in this attempt by the same authors to state the principles of speech in a more concise form. By simplifying approach and phrasing, by omitting detailed and supplementary materials, by adding graphic illustrations and providing a more attractive format, they have sought to produce a manual characterized by "clarity, usefulness, and economy." They address their *Guide to Good Speech* to all who wish to improve their speaking, and declare their intention to keep in mind the various situations in which speaking occurs. These avowed purposes may well serve as bases for evaluating the book.

*Clarity, usefulness, and economy:* One misses immediately the richness of the earlier book, but must grant that the *Guide to Good Speech* is more straightforward and more quickly comprehensible. Informal phrasing, uninvolved sentences, and simple, familiar illustrations provide clarity; short paragraphs and frequent, eye-catching subheads increase readability. Amusing line drawings enliven ideas, and well-chosen full-page photographs introduce chapters.

It is gratifying that in their efforts to condense the book the authors have retained such contributions as the excellent explanation of the principles of making topical and logical outlines, that the four chapters, "Inquiry," "Reporting," "Advocacy," and "Evocation" still appear, although in modified form. On the other hand, one might desire more concentrated attention on such matters as the building of self-confidence and the need of thorough preparation for platform and conference speaking. Perhaps a certain breeziness of manner is difficult to avoid in a manual in which the authors must enunciate principles without sufficient space to develop them.

*Wide usefulness:* The writers state their intention that the *Guide to Good Speech* be useful to "everyone interested in improving his speech." Despite its obvious focus upon the undergraduate student, the book has a wider usefulness. Throughout the book the authors consistently stress the role of the individual in his own speech development; perhaps the absence of emphasis on the role of the teacher

and the lack of extensive documentation serve also to emphasize the individual's personal effort.

*Speech in various situations:* The writers declare in the preface that they "have tried to preserve an awareness of the setting in which speech takes place—the family circle, the conference room, the public platform, the business office." Nevertheless, only infrequently do they apply principles to other forms of speech than public speaking. And the extended examples at the close of the book are all, without exception, samples of public speeches.

There is no doubt that as a "practical manual" this book is valuable, but one may seriously ask if more attention to speech in situations other than public speaking might not have produced an even more effective *Guide to Good Speech*.

LAURA CROWELL,  
University of Washington

**YOUR SPEECH.** By Frances Griffith, Catherine Nelson, and Edward Stasheff. New York: Harcourt, Brace and Company, 1955; pp. vii+504. \$2.52.

Teachers seeking a practical textbook for a beginning course in speech in the early high school years will do well to consider *Your Speech*. It is readily adaptable to a variety of classroom situations. It is simply written, and ninth graders can easily read and understand it. The book contains sufficient material for two semesters, but the instructor who prefers to use only certain parts will find that the organization lends itself to selection and re-grouping. The activities are very functional, being based on the everyday speaking situations in the student's life now and in the immediate future.

The authors have organized *Your Speech* in six parts. In the first they introduce the student to the textbook and to the course. In Part Two they deal with speech in everyday life: introductions, conversation, telephoning, requesting and giving information, apologies, congratulations, telling anecdotes, speaking in class, speaking about a book, applying for a job, and getting ahead in the job. Part Three is a discussion of the tools of speech: body, voice, diction, dictionary, vocabulary, and listening. In Part Four the authors consider creative speech: how to discuss, prepare, present, speak on special occasions, interview, conduct a meeting, and debate. The subject of Part Five is interpretative speech: stories, poems, choric speaking, plays, and radio and televi-

sion. Part Six consists of a handbook of voice and diction, a list of films and recordings, and a bibliography for the teacher. This handbook is a convenient device which permits students to work on their individual speech problems without taking up the time of the entire class.

The authors do not overlook the importance of personality traits. They show the student how personality training can be a definite factor in voice improvement.

In Chapter Seventeen the authors write of recognizing and avoiding pitfalls in listening to propaganda, half-truths, emotionalism, generalizations, and the like. This point of critical listening is a very worthwhile addition to the content of a high school textbook.

The study helps in *Your Speech* are more than adequate. The questions, exercises, activities, and the special "extra credit" section are all excellent for meeting students' individual needs.

The illustrations consist of photographs chosen with good taste, and humorous line drawings which remind the student that his speech course can be amusing as well as instructive. The book is attractive and convenient in size and form. It presents sound, wholesome, practical training which makes sense to the fathers and mothers of our students.

ORETHA JANE WHITWORTH,  
Amarillo High School

**EDUCATIONAL OPPORTUNITIES FOR YOUTH** ("The Reference Shelf," Vol. 27, No. 5). Edited by Walter M. Daniels. New York: The H. W. Wilson Company, 1955; pp. 201. \$2.00.

This volume of "The Reference Shelf" is similar to its predecessors in format and content. Like them, it consists of articles and reports (fifty-one, all told) by accredited authorities in education on the pro's and con's of the high school debate proposition.

The editor's introduction to each of the six sections provides excellent background material for the problems discussed. They deal with Federal aid to colleges, alternatives to Federal aid, financial aid to students, Federal educational activities, the aims of higher education, and the two-year college. The first two sections are the most complete and provide background information for the debate brief.

Unfortunately, there is, as usual, no index to the material within the articles, but there is a comprehensive bibliography of additional material on the topic.

This volume of "The Reference Shelf" should be useful and informative background and source material for high school coaches and their debaters.

ROBERT C. PFENDLER,  
*Canton McKinley High School*

**THE NEW BUILDING BETTER ENGLISH:**

9. By Mellie John, Paulene M. Yates, and Edward N. DeLaney. Evanston, Illinois: Row, Peterson and Company, 1955; pp. xi+435. \$2.96.

**THE NEW BUILDING BETTER ENGLISH:**

10. By Mellie John, Paulene M. Yates, and Edward N. DeLaney. Evanston, Illinois: Row, Peterson and Company, 1955; pp. x+438. \$2.96.

**THE NEW BUILDING BETTER ENGLISH:**

11. By Mellie John and Paulene M. Yates. Evanston, Illinois: Row, Peterson and Company, 1955; pp. xii+436. \$2.96.

**THE NEW BUILDING BETTER ENGLISH:**

12. By John J. DeBoer. Evanston, Illinois: Row, Peterson and Company, 1955; pp. ix+374. \$2.96.

The aim of these volumes is to help the high school student understand the four areas of communication: speaking, listening, reading, and writing. In each of the volumes the authors treat the areas separately. For example, the volume for the ninth grade includes sections on speaking and listening, reading, and writing. In this volume approximately 275 pages are devoted to writing; about sixty-five pages each are devoted to speaking and reading. The volume for the tenth grade covers speaking and listening, writing, reading, and building sentences. The section on speaking and listening contains sixty pages; the one on reading, fifty-five; the one on writing, 159; and the one on building sentences, 138.

In this series the major emphasis is on the mechanics of language usage. The authors of all four volumes follow the same plan of presentation: First they interest the student through cartoons, stories, or discussion, then explain the material, and finally suggest ways of practicing and applying what they have explained. The volumes for tenth, eleventh, and twelfth grades review what the authors have presented in earlier volumes.

The quality of the explanations of speaking varies from volume to volume. The most effective presentation, although the briefest, is in the last. For example, the author of this volume takes account of the levels of language,

shows that language is living and changing, and bases his concept of acceptability on the idea that "the people who speak a language are the ones who decide its usage." In his section on pronunciation he indicates that various acceptable standards exist. In the other volumes the writers tend to present a "correct" pronunciation. To illustrate, in the volume for the eleventh grade, the writers, stating that the rhyming word indicates the correct pronunciation, ask that "roof" and "root" rhyme with "proof," "often" with "soften," and "catch" with "latch." Reputable dictionaries recognize the existence of other acceptable ways of pronouncing these words. The same writers object to palatalization in "literature"; they ask the student not to say "choor." In addition, the writers of the first three volumes emphasize careful enunciation to the degree that they overlook the existence of strong and weak forms in English. That the writers do not take into account all the changes occurring in our language is obvious in the first three volumes.

The author of the last volume of the series notes that discussion of a problem follows the traditional five steps, and that this pattern helps to move the discussion forward. Even children in the eighth grade can learn to follow these five steps. The writers of the three earlier volumes, however, do not explain these steps, nor do they make clear the distinction between conversation and discussion. None of the authors makes completely clear the essential differences between discussion and debate.

Much of the information about speaking is valuable. The suggestions for pantomime, for role-playing in conversation, and for choral reading are helpful. The directions for conducting a meeting according to parliamentary procedure are accurate and clear. The material on interviews is presented well. Practice in such speech techniques as these proves useful to the high school student in the conduct of his everyday affairs.

The divisions on listening are guides to good, effective listening. The authors note the different levels of listening, and show the student how he can become a better listener. The advice on selecting radio and television programs is well founded.

The material on language usage in writing is presented in great detail. (Some teachers will prefer to teach usage in a more functional manner.) The presentation is thorough and logical. Much of the suggested practice in writing will be beneficial to the high school stu-

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dent. The information concerning the writing of different kinds of letters is noteworthy. The illustrative letters sound sincere, gracious, and courteous.

The approach to reading is a practical one. The information helps the student to read and understand the printed material he is likely to encounter. For example, the authors explain the reading of graphs, maps, advertisements, and cartoons. The material in this division includes the different types of reading, taking notes, outlining, and summarizing. It will help to motivate students to read magazines and newspapers. The advice on independent research is particularly good. The suggestions on how to use the library are well within the understanding of the average high school student, and are presented in such a way as to interest him.

The material on oral reading, however, tends to be less effective. The authors of the volumes for grades ten and eleven advocate frequent phrasing. For instance, in the former the authors recommend the following phrasing:

Here | is the man | who can tell you |  
the truth |

The authors of book eleven propose this phrasing:

Careful listening | will convince you | that  
the average person | needs to improve |  
his reading aloud |

Such over-phrasing tends to break thought.

In general, the series is a complete, carefully organized body of lessons in communication. The instruction is clear and specific, with many rules and definitions. The progress from grade to grade is orderly. These books will be particularly useful in a school system in which the teachers desire a sequential and intensive study of mechanics of language usage.

MARDEL OGILVIE,  
Queens College

**THE GIFT OF LANGUAGE.** By Margaret Schlauch. New York: Dover Publications, Inc., 1955; pp. viii+342. \$1.75.

This book is a paperback edition of *The Gift of Tongues* with a new title. The lower price and new title should help to widen the audience of this work, which is still one of the best popular introductions to the study of linguistic science. The author has made some minor, though valuable, corrections, such as the clarifying of the confused statement in the earlier edition concerning the use of *w* and *hw* in English dialects.

Although this book is for "educated" average readers, it is not a mere rehash of general

information, but a work of creative scholarship. Even the chapter headings (such as "Kaleidoscope of Sounds," an excellent summary of phonetic principles and processes, "Semantics: Vocabulary in Motion," and "Life History of the English Language") reflect the care and imagination that went into this work. The author maintains this high level throughout, and those interested will find an appendix containing rich, detailed notes on the text, interesting projects in language study, and a useful list of English words discussed in the text.

A distinguished philologist, the author sometimes attributes too much learning to the reader. A usage that is sometimes too high-powered reflects her easy familiarity with many languages, including Latin and Greek. At the same time, the author rewards the reader by making him a partner in her examination of words and the history of their changing meanings.

Her attempt to show the use of linguistic study in literary appreciation is an extremely capable handling of a difficult subject. That she should devote so much attention to James Joyce, Gertrude Stein, and other modern masters of unintelligibility is unfortunate, in my opinion—especially since the author herself is aware that though "a private non-communicable gibberish" may yield to analysis, the result may not be worth the time and effort. And, in a book for people like me who are not part of the intellectual "elite corps" of admirers of the *avant-garde*, why should there not be consideration of more substantial fare, such as that of Homer, Balzac, Swift, and Mark Twain?

The major ideas of this book are sound and timely, and probably always will be: that language is our common heritage, that it depends on a human community, and that speech and work go together. The author summarizes these ideas concisely in a conclusion she might have written in 1956, instead of 1942: "Let it be said again: it is language that has made us men. There is plenty of evidence that in time we will permit it to make us better men. Even now, in the shadow of threatened general slaughter, we may dare to hope for the day when language will collaborate with the other arts of peace to the adornment of a truly humane way of life."

ROBERT W. ALBRIGHT,  
North Dakota Agricultural College

**SPEECH: CODE, MEANING, AND COMMUNICATION.** By John W. Black and Wil-

bur E. Moore. New York: McGraw-Hill Book Company, Inc., 1955; pp. vii+430. \$4.50.

This beginning textbook is for neither the traditional first course in public speaking, nor for one in the fundamentals of speech. Although generic labels are sometimes unnecessary and often misleading, the most appropriate one for this textbook is "scientific"—if that adjective connotes psychology, semantics, linguistics, and engineering. A statement in the preface makes the authors' intentions clear:

The introductory approach taken in this book is that speech . . . provides the principal means by which man acquires, creates, communicates, and perpetuates his meaning . . . Our view, therefore, is comprehensive. It includes the tradition of rhetoric and interpretation, . . . the investigations of speech science, anthropology, social psychology, and semantics. . . . The subject matter . . . is introductory and general in nature and limited in detail.

The sequence of subject matter provides the best demonstration of this point of view. An introductory "Overview" relates speech to the reader, behavior, culture, thinking, and personality. The chapters on "Mechanisms" and on "Sound" include discussions on hearing, associations, motor elements, voice, attributes and physics of sound, and aesthetic and sense components. The authors treat phonetics and acoustics, as well as the psychological-linguistic elements of reception, under "Acoustic Code," and detail "Vocabulary" according to size and type. There are two chapters on "Meanings"; one covers evaluation as abstracting, while the other tests validity in terms of semantics, logic, and statistics. The subjects of "Organization" are meaning, communication, and patterns; of "Motivation," needs and motivational plans; and of "Style," language, speaker, listener, and appropriateness. In the section on "Gesture and Bearing" the authors relate action to meaning. Two chapters on "Interpretation" follow: the first is on interpretative (reportorial) speech, and the second on interpretative reading. Finally the authors present brief and somewhat traditional treatments of "Public Address," "Group Discussion," and "Microphone Speech." The texts of four speeches for study and a group of intelligibility tests comprise the appendix. A series of projects and a bibliography of readings in theory follow each chapter.

The development, despite the authors' avowal of introductory treatment, is thorough, and, in many instances, as complete as that in books with much more circumscribed aims. Although

many of the ideas are technical, the authors do not allow them to become too involved, and present them sufficiently interestingly and simply not to frustrate the average beginning student. The examples and illustrations are especially well chosen; the authors have made extensive use of the findings of current research and cite their sources liberally. In general, they enable the student to perceive each area of subject matter in terms of his own communicative problems, and thus he has good motivation for his oral performance. Of particular value are the projects for practice, which relate directly to textual matter and provide a wide variety of experience in oral communication. They are more mature and demanding than most textbook assignments (they are not mere lists of topics) and their problem nature makes them both stimulating and challenging. There is a high degree of unity in both subject matter and developmental assignments.

The entire book is superior, but certain sections, "The Sound of Speech," "The Speaker's Meanings," "Style in Speech," and "Interpretative Speech" are outstanding. The chapter on sound, a complex subject at best, is complete enough to be meaningful, yet simple enough for the student to understand it. The material on abstracting and evaluating in the chapters on meanings includes useful concepts which the authors approach in a unique manner. The treatment of style is particularly serviceable, and the concept of the report or the speech to inform as "interpretative speech" is original and practical.

The chief problem facing a traditionally-oriented reviewer is deciding the use to make of such an interesting and well-written book. A recent survey shows that only twenty per cent of beginning speech courses are in the fundamentals, and nearly all of these have the customary public speaking, voice and articulation, and oral interpretation content. To teachers of classes of this sort the book will have limited appeal. The teacher committed to the rhetoric-public address approach (as over sixty-five per cent appear to be) would not be satisfied with the de-emphasis on those elements and the authors' scientific scheme. Undoubtedly the book will have its greatest utility as supplemental reading for courses in public speaking, both beginning and advanced. Certainly the chapters on meanings, organization, motivation, and interpretative speech would help students in those courses; the material on mechanisms, sound and acoustics could provide the textbook

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basis for a course in voice and articulation; and many of the same sections could be useful in a course in fundamentals of speech.

Black and Moore have made a distinct contribution to the literature of beginning speech with *Speech: Code, Meaning, and Communication*. It may have limited utility as a textbook for specific classes, but it will serve as a valuable reference work for both student and teacher.

DONALD E. HARGIS,  
University of California  
at Los Angeles

**THE LIVING STAGE.** By Kenneth Macgowan and William Melnitz. New York; Prentice-Hall, Inc., 1955; pp. xiii+543. \$6.00.

The history of world theatre is so rich in detailed facts and ideas that to write a complete and definitive work covering the entire field within a single volume is, of course, impossible. For someone to do so is not particularly important. It is important, however, that theatre students have background in its history. And it is even more important that the student just being introduced to the history of the theatre have a book which provides him with the essential history with intelligence, meaning, and perspective, rather than one which gives him all the facts without either meaning or perspective. Isolated tidbits of information, however tasty, are generally without significant value.

In *The Living Stage* Macgowan and Melnitz have succeeded in writing an interesting and valuable history which presents its information in such a way as to create real meaning and dynamic perspective. Some scholars may complain of omissions, or of inaccuracies of fact or interpretation. But to do so would be largely to miss the point. The authors of this history utilize an organizational pattern which permits a straightforward telling of the story of the theatre to both layman playgoer and the student in search of background. Their method and pattern will help these readers to understand what they already know about theatre and to integrate with it what they will see and learn of it in the future.

The authors place emphasis first on physical theatres and second (but not secondarily) on the plays realized within them. They relate theatres and plays to their times, places, and the social conditions and aesthetic values which generated them. They provide a generally rich explanation and discussion of developments in ideas, audiences, playwrights, plays, stages and auditoriums, acting and actors, pro-

duction and management methods and devices—among other topics.

Chapter and topic headings are definitive. Illustrations (of which there are hundreds) are well related to the text, and sharp in detail, so that one sees in them what he is supposed to. There are many time charts which graphically relate playwrights, producers, theatre movements, and the like to time, place, and each other. These charts reveal basic trends, and the authors have placed them within the text where they are most useful and relevant, rather than relegating them to an appendix which some readers might never see nor use. These devices save excess words, dates, names, and other details which so often obscure the major outlines in historical writing. Above all, they prevent boredom and confusion in the reader.

In covering the sweep of theatre from the primitive rituals antedating Greece to the activities and trends of the present day, the authors not only present and evaluate basic facts, but also many of the conjectures which we have so often accepted as fact. They have admirably separated truth from fiction.

The book is intelligently selective in detail, allowing the development of the theatre to show in true proportion and sharp outline. This selectivity also permits the authors to introduce some new and important materials which have not appeared in previous general histories of the theatre without extending the length of the text. And they have not failed to provide a thorough and well-organized bibliography to guide the reader who needs or wants to pursue further subjects only briefly covered in the text.

This book will find its greatest use in the classrooms of the college and university theatre. But it should also be valuable and enjoyable to the general reader who has an interest in the theatre. Although the authors did not write this book for the secondary school, the bright and not too theatre-naïve high school pupil should be able to read much of it profitably. And certainly the high school teacher who considers theatre in any of its forms or periods should find it very helpful in her library and classroom.

PAUL W. DAVEE,  
Florida State University

**WESTERN WORLD COSTUME: AN OUTLINE HISTORY.** By Carolyn G. Bradley. New York: Appleton-Century-Crofts, Inc., 1954; pp. vii+451. \$4.50.

New histories of costume, which roll off the presses with marked regularity, are usually either largely pictorial or largely narrative. The distinctive feature of Miss Bradley's book is its outline form. It is not a sparse, cold outline, but one including many interesting facts in a wealth of well-organized information.

The twenty-five chapters constitute a survey of historic dress from primitive and aboriginal peoples through the middle of our own century. After a brief "Chronology," each chapter opens with a discussion of events and social practices of the period and their influences on dress. In outline form the bulk of the chapter deals with historic costumes for both men and women, including "Garments," "Hair," "Head-dress," "Footwear," "Accessories," "Typical Colors," "Typical Materials," and the often-neglected aspect of "Make-up." Next come items pertaining to the significant motifs in decoration, the influences of costume designs of that era on subsequent periods, a bibliography, and a list of artists whose works show modes of dress. Finally there is a useful glossary defining unfamiliar costume terms. Italicization of these terms in the text indicates the first appearance of a style or of a specific article of dress.

The appendix includes more lists: a general costume bibliography, sources of pictures of the various styles, the European rulers from 27 B.C. to 1953, and the terms of office of the American presidents.

Sixty-two pages of line drawings illustrate the important features of dress design in each period, and six maps aid in the correct geographical placing of these costumes.

The wealth of material Miss Bradley has assembled in this book merits a general index to make the work much more valuable as a reference, especially for school libraries. Such an index should have been included even at the expense of raising the price of the book.

The theatre designer will find this outline of *Western World Costume* useful as a dictionary of dress, as a quick reference for specific facts, and as a survey of historic costume. The bibliographies are excellent sources of material for further detailed information.

GENEVIEVE RICHARDSON,  
University of Illinois

**LIVING AMERICAN PLAYS.** Edited by Felix Sper. New York: Globe Book Company, 1954; pp. vi+454. \$2.25.

This anthology includes five plays that have become standard repertoire with non-professional theatre groups after their initial suc-

cesses on Broadway. The volume presents a historical cross section of the quality that makes good dramatic literature: Tennessee Williams' *The Glass Menagerie*, Sidney Howard's *The Late Christopher Bean*, Emmet Lavery's *The Magnificent Yankee*, Moss Hart and George S. Kaufman's *You Can't Take It With You*, and John van Druten's *I Remember Mama*.

The scripts themselves are of most value. Mr. Sper merits praise as a compiler; as editor he has little to offer. The introduction, "Theatre on Broadway" and "Off Broadway," is a sketchy, superficial "history" barely four pages in length, and not complete enough even to whet a reader's curiosity. The same can be said of the "Introducing the Author" which prefaces each play.

Just why the editor insisted on inserting the obvious and completely superfluous footnotes is a mystery. The words he defines are easy to understand, and the footnote explanations are on the grade school level. Although photographs of the original Broadway might have been useful, the "stills" from the film versions of the plays are of little practical value.

ALTON WILLIAMS,  
University of Richmond

**ORAL READING** (2d ed.). By Lionel Crocker and Louis M. Eich. New York: Prentice-Hall, Inc., 1955; pp. xiii+492. \$5.50.

This revision follows in general the philosophy of the earlier book (1947), which was a presentation of practical training in oral reading. There are three new chapters: one on the aesthetic basis of oral interpretation, one on the reader's relationships, and a third on listening. At the end of each chapter the authors have added a list of projects, and have culled and enlarged the anthology, which runs to nearly two hundred pages. Thirteen appendices list dozens of titles and some teaching aids.

The authors touch upon every facet of the speaker's art; there is scarcely a topic in the field of speech they do not at least mention. There is a special chapter on the public recital, one on choral reading, and one on radio and television. This wide inclusiveness inevitably makes for superficiality, and leads to statements which are obscure and, in some instances, scarcely defensible. The authors sometimes introduce terms without defining them sufficiently, and their explanations are not always clear. For instance, discussing the "carry-over" line in poetry, the authors write that the oral reader may often indicate line arrangement "by a sound pause, a welling-up of the

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rhythm that carries the last syllable of one line over into the beginning syllable of the next. At any rate, try it!" I wonder what a student would make of such a direction.

At one point the authors advise the student to employ aesthetic distance by "keeping the eyes averted, by reading to the back wall, by knowing that the audience is present but by not recognizing them as such"; at another point they tell him to gaze directly at the audience if the sentence is important. There are other examples of confusion; here are a few at random: key words for the vowel sound in "there" are "sale," "tale," and "male"; for "on" "doll," "undulate," and "connect." The authors classify Robert Frost's "Birches" as narrative poetry and list George Philip Krapp's *Pronunciation of Standard English in America* in a list of books in the field of oral reading. In the appendix, "Terms of Verification" [*sic*] (in the table of contents the word is "Versification"), there is no apparent order, alphabetical or otherwise. The authors state that "there are only four e's in English that have the short i sound: . . . English, been, pretty, breeches." What about "England," "believe," "employ," and so on?

Under the heading of "An Agreeable Voice" the authors quote an excerpt from *The Reader's Digest* describing the experience of Raymond Gram Swing, who, having been told to whisper ten minutes a day, whispered hoarsely and industriously every day for weeks, and at last "was hired by the Mutual Broadcasting System and his fortune began to improve." The implication, at least, is that the authors endorse this method as a means of voice improvement.

Despite the shortcomings of the book, the teacher may find some help in it. The many footnotes may lead him to books and essays he has overlooked; the projects may suggest new assignments; the list of readings from the Bible may remind him of material he and his students can use; and the repeated appeals to the student to apply himself may encourage the teacher to seek fresh means of motivating the lazy or indifferent pupil.

ALETHEA SMITH MATTINGLY,  
University of Arizona

**SPEECH WAYS.** By Louise Binder Scott and J. J. Thompson. St. Louis: Webster Publishing Company, 1955; pp. 216. \$2.70.

The underlying philosophy of the authors emphasizes the importance of developing the total speech-personality of the child and stresses the necessity of utilizing principles of child

growth as motivating forces in speech and language development. It is encouraging to see that both speech teachers and classroom teachers are realizing the value of instruction in speech as a means to aid all children in developing good voice and speech and ease in speaking, as well as a means of follow-up for children receiving speech therapy. Speech teachers are learning more and more that speech activities must be part of everyday classroom procedure if there is to be carry-over into speaking habits; instruction in speech per se does not achieve the desired results.

"*Speech Ways* is a handbook," write the authors, "designed to help the teacher of middle-grade [fourth, fifth, and sixth grades] children discover some new avenues of approach to oral communication, to 'spark' language arts and social studies programs already in progress, and to help each child to develop a better speech-personality." Although *Speech Ways* is not intended as a handbook for the speech therapist, one responsible for speech improvement in the classroom will find much that is practical and worthwhile in ideas and materials.

"Speech Way One" emphasizes teamwork as a means of guiding children in the development of communication skills. The authors present three specific techniques: group discussion, role-playing, and group (choral) speaking. Knowing that group discussion is common in the classroom, they give many suggestions for improving techniques, increasing participation, and evaluating pupil contribution and growth. They define role-playing as "a device to help clarify thinking by creating situations for discussion." The authors cite many situations arising in every school and community as illustrations of ways of helping children solve problems of interpersonal relations through role-playing. They describe specific steps as a guide to aid classroom teachers in conducting group speaking. They make excellent suggestions for selecting poetry and prose for choral speaking, grouping voices, discovering meaning, and developing expressive voice and speech.

"Speech Way Two," guiding children through storytelling, gives practical methods, techniques, and materials to help not only children, but the teacher as well, to develop skills in creating and telling stories.

"Speech Way Three" consists of methods of guiding children through listening and relaxation. Most teachers agree that we should give more attention to helping children to learn through listening. The authors state that "Learning to listen is a matter of selecting and

organizing those sensations that come to an individual via hearing, sight, touch, smell and taste." They suggest means of improving listening habits of children. Although it is next to impossible to tell an individual how to relax, the authors do have excellent suggestions for creating a relaxing atmosphere in the classroom.

In "Speech Way Four," guiding children through critical communication problems, there is a discussion of the causes of stage fright. There are also suggestions for helping the shy child to feel secure in oral communication situations. Although the advice for the teacher who has a stutterer in his classroom is not new, it is sound.

In "Speech Way Five," guiding children through speech-sound awareness, there is an explanation of the articulation of each sound, with many illustrative words. Some speech therapists will be concerned lest classroom teachers with no preparation in speech correction or hearing conservation will use the materials with children who have a need of real speech correction. I wish the authors had placed more emphasis on helping the child to hear the speech sound, and less on teaching the correct one through formation and position.

*Speech Ways* is one of the best books on speech in the elementary school yet to be published, and teachers interested in the speech development of young children will find this a "what to do and how to do it" handbook. The teacher who liked *Talking Time* will like *Speech Ways*!

GERALDINE GARRISON,

Connecticut Department of Education

#### MOTO-KINESTHETIC SPEECH TRAINING.

By Edna Hill Young and Sara Stinchfield Hawk. Stanford: Stanford University Press, 1955; pp. x+176. \$5.00.

The authors' new book, based on their earlier volume, *Children with Delayed or Defective Speech*, focuses on the application of moto-kinesthetic training to various speech disorders.

Mrs. Young, who developed this method of speech training, wrote the first section of the book. Clearly and in more detail than formerly, she presents the procedures for teaching speech sounds by techniques emphasizing tactile and kinesthetic cues. It is interesting to note that the techniques she describes, based upon tactile stimulation followed by direct manipulation to assist in the formation of speech sounds, are similar to those the physical therapist uses in muscle re-education.

Mrs. Young stresses the importance of the

normal sequence of integrated action in vocalization and articulation as a basis for moto-kinesthetic training. She points out also the necessity of the speech therapist's being aware of such factors as the specific location of muscular activity, the direction of the movement, and the timing of co-ordinated action.

The author outlines specific directions for the teaching of individual speech sounds, progressing from the voiceless consonants as the simplest modification of the breath stream through vowels to voiced consonants. She also presents exercise material for the sequence of speech sounds in word units. Eight pages of new pictorial material illustrate the teaching of representative vowels and consonants. She encourages the speech therapist and student in training to study, observe, and practice the various steps in order to develop their skill.

In the remaining chapters of this section Mrs. Hawk describes the application of moto-kinesthetic speech training to numerous and varied speech problems. Based upon clinical experience, her discussion includes consideration of articulatory defects, delayed speech, cleft-palate speech, speech of the hard-of-hearing, of the blind and of the deaf-blind, speech disorders associated with cerebral palsy, stuttering, and aphasia.

Sara Stinchfield Hawk has also revised the material in the second part of the book. As in the original, in the opening discussion, she centers attention on the problem of delayed speech development and possible related factors, both physical and psychological. She summarizes concisely her research findings on physical, mental, and speech tests of young children. Her discussion includes information about children in different settings: the nursery school, the child guidance clinic, the orthopedic hospital speech clinic, and the special school for the speech handicapped.

In new chapters Dr. Hawk presents new informative data on the speech needs of the blind, the deaf-blind, and the mentally deficient child. New illustrations picture correlated activities for children with sensory and motor difficulties and for those with intellectual problems. For instance, children are shown participating in selected activities for improving muscular co-ordination and for developing reading and writing skills.

The present volume is a useful and practical guide to moto-kinesthetic training for various speech problems. Not written for general use by the speech teacher in the classroom, it is a technical book which should be helpful to

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speech therapists, especially those who work with children with delayed speech or individuals with brain injuries: children and adults, children with sensory losses, and mentally-retarded children. Speech therapists will find the suggestions for use of moto-kinesthetic training with cleft-palate speech and with stuttering new and interesting. The discussion of the speech needs of children with various physical and psychological problems should also be helpful to other professional workers, including the teacher, the physician, the case worker, and the psychologist.

INEZ E. HEGARTY,  
Mount Holyoke College

**SPEECH IN THE ELEMENTARY CLASSROOM.** By Charles Van Riper and Katharine G. Butler. New York: Harper and Brothers, 1955; pp. ix+182. \$2.50.

In the preface the authors state that their basic aim is "to give the classroom teacher the tools she needs to help not just the speech-defective children but all her pupils." The book contains information concerning speech which should be of special significance to classroom teachers. Much of this information is presented in the delightful style of Dr. Van Riper's excellent *Teaching your Child to Talk*. The authors give general suggestions for improving speech instruction in the classroom, and include specific illustrations of suggested speech activities at various instructional levels.

The authors stress that speech is learned, and place emphasis upon the need for evolving a program of speech education in the elementary schools "based on the type of communication children actually use," rather than "unreasonable facsimiles" of college courses. Throughout the book the authors remind the reader of the importance of speech competence for satisfying psychological needs as well as for social and economic reasons. They call attention to changes in curricula and instructions which make speech increasingly vital in today's schools and which offer unlimited opportunities for the acquisition of speaking competencies.

In Chapter II, "Teaching and Talking," the authors discuss such experiences as "sharing time," creative dramatics, and group planning and reporting, giving a few suggestions for the use of these activities as opportunities to meet the children's individual needs. In their discussion of creative dramatics the authors state that its primary purpose should be self-expression, pointing out the possibilities for mental hygiene as well as for gaining more expressive

and effective speech inherent in this activity. There is much emphasis on the importance of listening. The authors state that they have found that "one of the quickest and best ways of getting children to hear themselves talk is through training in vocal phonics." The following is an example of the "vocal phonics" practice they advocate: "Let's call this game Finger Phonics. I'll sound out an object in the room, and I'd like all of you to point to it. . . . Try this one: llllll---ai---t. Did you all point to a light? Good. Here's another one: fffff---lllll---or. Yes, floor is right."

The authors recommend that the teacher set aside a specific period for speech improvement, which recommendation seems to be inconsistent with their desire to base speech instruction "on the type of communication children actually use." Although I grant that a "practice" period which has its origin in specific needs which both pupils and teacher have discovered in normal speaking experiences may be very useful, the stenographic transcripts of the speech improvement lessons in the book seem contrived and unnatural. They seem to be characterized by excessive teacher direction and lack of adequate opportunity for individual participation and evaluation. The recitation in unison which the authors recommend seems to be inappropriate to the stated purpose of giving "release" to the children for expression of their interests.

Below I quote a transcript of a "Speech Improvement Time":

- 1:10. *Teacher:* Everyone stand up and play Follow the Leader game. Watch me and say what I say and do what I do. Ready! (She wets her finger and holds it horizontally along her lower lip.) Cool my finger with a fffffff. Cool my finger with a fffffff. (She bites her teeth [sic] and smiles and shakes her head.) I bite and smile and say sssss. (She places her fingers on her throat, opens her mouth wide.) I tuck my tongue down and say kuh-kuh-kuh. I tuck my tongue down and say kuh-kuh-kuh.
- 1:13. *Teacher:* Everybody sit down. Here's a guessing game. Point to the thing I'm saying. Point to your sh-----oe. Point to your nnnn-----oh-----zzzz. Point to my fffff-----eeeeee-----t. Good!

Lack of space prevents quotation of the lesson in full; in addition to the two activities described above, five others follow in rapid succession: having the children help a puppet who cannot talk clearly, an exercise for la-la-la, a

"self-talk activity," distinguishing between examples of "good" and "poor" voices, and "talking like a giant." The lesson ends:

1:38. *Teacher:* Now let's all close our eyes and whisper to ourselves. Softly! Say, "I'm a nice person most of the time." Say, "I'm okay!" Say it in a whisper. When you open your eyes, speech will be over. Then we'll start reading about Dick and Jane's adventures on their grandfather's farm.

The teacher's last remarks lead me to question the effectiveness of unrelated practice activities.

In the first part of Chapter IV, "The Alphabet of Sound," the authors adroitly focus attention on the necessity of recognition and awareness of an alphabet of sound. However, their attempt to simplify sound analysis by using the Roman, rather than the I.P.A., alphabet, seems to hold more potentialities for forming erroneous concepts than for constructive help.

The authors present interestingly and meaningfully much information which classroom teachers need to know and accept about speech. However, many of their suggestions I cannot accept as being in accord with sound teaching procedures. The exaggeration and distortion of individual sounds and words as they appear in the quotations above (and throughout the book) seem neither to provide profitable listening experiences nor to be conducive to the formation of acceptable speech patterns. I also question the placing of much emphasis on isolated speech sounds.

MARY ELIZABETH PEEBLES,  
*State Board of Education,*  
*Richmond, Virginia*

**BROADCASTING: TELEVISION AND RADIO.** By Walter K. Kington, Rome Cowgill, and Ralph Levy. New York: Prentice-Hall, Inc., 1955; pp. x+274. \$4.00.

Here is the scope of this book, as the publishers set it forth on the dust cover:

As you read this practical career-slanted introduction to broadcasting you'll find out how to *guarantee* yourself a successful future in radio or television.

In fact, everything you want to know about television and radio broadcasting has a place between the covers of this book. *Everything*—from how to improve the way you talk, to how to write and direct radio and TV shows—from how to behave

when you're in a studio audience to how you can prepare yourself for the highly competitive business of acting—from how radio began, to how TV affects modern living.

Actually a complete self-training course in all phases of broadcasting, this practical book will put you well on your way toward a profitable career in broadcasting.

This is the purpose of the book as the authors state it in their preface:

This book has a very simple purpose—to describe television and radio broadcasting with the same realism that characterizes the programs of both mediums.

Even to consider covering this vast amount of material in the compass of 274 pages seems to me to be the very antithesis of realism. As a result, *Broadcasting: Television and Radio* falls short of fulfilling either the publishers' blurb or its authors' hope. The blurb is a perfect prototype of the "miracle book" promises which advertisements on the back pages of Sunday supplements make.

As an example of the treatment the authors accord to one aspect of broadcasting, they allot ninety-six lines to voice. Of these ninety-six, they give eleven to breath control, ten to voice placement, and sixty-seven to articulation. Of course, they do state that "It is a simple matter to train your voice so that you have control over your breathing and pitch and volume."

They follow this pattern of oversimplification throughout the book.

The projects for self-improvement at the end of each chapter are often unrealistic in that they require the student to serve as his own critic, seemingly overlooking the fact that the novice seldom has sufficient criteria for self-evaluation.

Effective are the remarks on the role of self-discipline in acting, on the relationship of technique to theory, and on the peculiar pecuniary position of most beginning actors. The authors' treatment of stage fright is cogent in presentation and development, and the exercises on pages 29 and 30 are suitable for a unit on pantomime.

*Broadcasting: Television and Radio* presents an easily-read overview of the communication-entertainment field. Bound in paper and at a quarter of the price, it would make a worthwhile addition to the vocational counselor's bookshelf.

FRANCIS E. X. DANCE,  
*The Graduate School,*  
*United States Department of Agriculture*

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# AUDIO-VISUAL AIDS

Jon Hopkins, *Editor*

## DISCS

**LISTENING TIME, ALBUMS 2 AND 3: STORIES AND POEMS FOR LISTENING ENJOYMENT, RELAXATION, AND SOUND PERCEPTION.** By Louise Binder Scott [narration] and Lucille Fahrney Wood and Herbert Donaldson [musical accompaniments]. St. Louis: Webster Publishing Company, 1956. Eight 10" discs. 78 rpm.

Classroom teachers and speech therapists will be happy to learn that Louise Binder Scott, co-author of *Talking Time, Speech Ways*, and the first *Listening Time* album, has produced two more albums of phonograph recordings for children. Classroom teachers with no preparation in speech, classroom teachers with preparation in speech, and speech therapists used the review copies of these two new albums with many children in kindergarten and the first six grades. All who used the records were most enthusiastic about the materials and the pupils' response to them. Without exception they reported that the children loved the stories and poems, and enjoyed listening to them and repeating them over and over again.

Knowing children's interests, the authors have utilized sounds in children's environments to create an awareness of correctly-made speech sounds. Repetition of speech sounds, nonsense syllables, and common words in children's vocabularies and engaging refrains give added opportunities for auditory stimulation and sound discrimination. Classroom teachers are becoming increasingly aware of children's need to hear good speech and voice as models for imitation. The narrator of *Listening Time* serves as such a model: her voice is pleasing and expressive, and her speech is good American speech.

*Listening Time* has many effective uses. The classroom teacher will find these materials valuable in helping children to (1) improve their listening habits, (2) develop reading readiness, (3) improve their hearing of speech sounds in reading and phonics, (4) follow directions and participate in group activities, (5) correct minor speech faults, and (6) become quiet and relaxed. The speech therapist will

use these recordings as supplementary materials for children with serious speech or hearing problems. The speech therapist who assists classroom teachers in a speech improvement program will find these new *Listening Time* albums valuable in correcting minor speech defects. Public libraries will want to add these discs to their record collections.

In the second album, Miss Scott, accompanied by soft music, tells the story of "Ready Rooster," a farm story with repetition of [r]; "Raggedy Ann," "My Own Star," and "The Little Yellow Duck," relaxation rhymes; "Zabrino the Zebra," a zoo story featuring repetition of [s] and [z], refrains, and a variety of moods; "The Lost Shadow," a story about a rabbit, with refrains and repetition of [f], [ʒ], [p], [tʃ], [s], [z], and clusters; "The Seashell," a relaxation story with [ʃ], [l], [r], [ʌ], [s], [z], and clusters.

Again accompanied by soft music, in the third album Miss Scott tells the stories of "The Sleepy Farm," [f], [l], [r], [s], [z], [tʃ], [dʒ], [k], [g], and [j]; "Choo-Choo Engine," a delightful Christmas story repeating many sounds with special practice on [tʃ] and [dʒ]; "Terry at School," in which a small boy gallops, skips, jumps rope, tiptoes, stands tall, and learns to be quiet; "The Dream Fence," a "sleepy time" story; and "Children who Listened for Sounds," a story about the sounds six children heard.

All classroom teachers interested in helping children to express themselves in better speech and voice and all speech and hearing therapists will find the three *Listening Time* albums invaluable in their work.

GERALDINE GARRISON,  
Connecticut State Department  
of Education

## TAPES

**THE THEOLOGY OF SLEEP.** By John Baillie. 50 mins. Charles G. Reigner Library. B157-1.  
**THAT'S THE TROUBLE WITH HORSES.** By Frederick B. Speakman. 25 mins. Charles G. Reigner Library. S741-2.

The two reels of *The Theology of Sleep* comprise an entire worship service at the Rocke-

feller Chapel of the University of Chicago on 22 August, 1954, with Dean Baillie as the visiting preacher. The first reel (although neither catalog nor label so indicates) consists of music, prayers, and the like. The sermon takes up the greater part of the second reel, approximately half of the fifty-minute service.

Mechanically speaking, the recording is somewhat unsatisfactory. There is a rather hard and metallic quality in play-back, and the speaker's frequent clearing of his throat is at first distracting. But the sermon is interesting from several points of view, among them John Baillie's rich Scots burr.

The text is from Psalm 127, "for so he giveth his beloved sleep." The speaker justifies his selection of his theme with remarks about the great amount of time we spend in sleep and our universal inclination to "carry our worries to bed with us." The introduction concludes with the announcement of a three-point partitioning of the body of the sermon.

In the body there is the same obvious, "one, two, three" announcement of the main heads, but it is so simple and natural that it does not seem mechanical. The first two points are something of an exegesis of the text, and the speaker amplifies them largely from his own observations, from the writings of the church fathers, and from the secular literature of several generations. He makes few references to other Biblical texts.

Although Dean Baillie leads his listeners clearly and easily into his third point, "the theology of dreams," it does not bear the same organic relationship to the other two points that they do to one another. He evidently senses the tangential nature of this point, but justifies including it by citing the logical connection between sleep and dreams!

The conclusion is extremely brief, including a sort of motivating inference from the points the speaker has made. "I shall therefore conclude by saying this: Is it too much to ask that every man who calls himself a Christian should compose himself to sleep thinking about the love of God in Jesus Christ, our Lord?"

The speaker's easy, unhurried manner, his distinct articulation, his occasional flashes of subtle wit, his splendid selection and economy of words, all combine with an unusual subject and interesting material to make listening to this sermon a pleasant and profitable experience.

*That's the Trouble with Horses* is a sermon directed not so much to personal, individual

problems, as to a collective national weakness, "the American heresy" that material gains necessarily bring *all* gains, that "the better the equipment, the better the life."

The pattern of the sermon could be called problem-solution, but although the speaker develops the problem at length, he only briefly suggests its solution. It is a one-point sermon. There is no distinct division into introduction, body, and conclusion, nor any announcement of main heads. The sermon consists of a series of illustrations and examples graphically enforcing the central thought: Horses must have riders; machines require men.

The speaker draws an analogy between America's confidence in machines and ancient Israel's dependence on Egyptian horses for deliverance from the Assyrians. As recorded in II Kings 18, Sennacherib's armies camped at the gates of Jerusalem while his general, Rabshakeh, taunted King Hezekiah, ". . . I will deliver thee two thousand horses, if thou be able on thy part to set riders upon them." Thus the title, *That's the Trouble with Horses*.

Dr. Speakman then reviews the material gains and the development of gadgetry which have made America the envy of the world during the past century. But American morale has not made equivalent gains. Personal and interpersonal tensions have increased. Such mechanical gains accompanied by moral losses lead Speakman to conclude that "the most terrifying fact of the noontide Twentieth Century . . . isn't the bomb, but the moral morons at the control of the bomb, the jet-propelled apes, the cave men in Cadillacs." His solution to the problem is a return to intangibles: "faith in God worth living by, forgiving hearts worth living with, sustaining loyalty to causes worth living for."

Some critics might term this speech more a patriotic address than a sermon, but the theme has spiritual as well as political significance. The speaker could certainly have spelled out his solution to the problem in more concrete and practicable terms. Nevertheless, this recorded discourse can be studied with profit.

The felicity of phrasing leads one to suspect that Dr. Speakman wrote and read his sermon, but his delivery has the natural rhythms and inflections of good extemporaneous speaking. He achieves a splendid directness and projection through voice alone, showing what radio preaching *could* be. A rich sense of humor flashes here and there, and Dr. Speakman shows himself a master of selecting words and building phrases. He effectively exemplifies vivid description and narration. As one stu-

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dent remarked, "You can all but *feel* Dr. Speakman's personality through the recording."

FRED J. BARTON,  
*Abilene Christian College*

**WHAT DO YOU BELIEVE?** Produced by the University Radio Guild, Minnesota School of the Air. 15 min. National Tape Repository. SC30.

This tape is one of a series of programs, "Let Science Tell Us," for grades four through eight. As a story vehicle "What Do You Believe?" uses the adventures of a newsboy and his friend, a science reporter on a newspaper. The purpose is to debunk common superstitions and pseudo-sciences such as astrology. The plot revolves mainly around the exposure of a fortuneteller.

Production and acting aspects of the tape are certainly adequate. In view of the grade-school audience for whom the program is intended, the script might have made use of more restatement and might have drawn a generalization about superstition and pseudo-science.

The teacher who is seeking a model of radio production or vocal proficiency can probably find a better one. However, for its intended purpose the tape is an entertaining and useful device. Such a tape can stimulate early training in seeking evidence and in teaching children to look beyond mere surface appearances to objective fact.

FRANK FUNK,  
*Syracuse University*

**CAN YOU SAY IT?** Produced by Indiana University. 15 mins. National Tape Repository. G34.

This quarter-hour tape highlights the importance of vocabulary and grammar for high school students, giving the larger portion of its time to vocabulary under the headings of slang, use of the dictionary, and reading. Although grammar receives far less time, the point is made that correct grammar is part of the concept of organization of ideas.

Exaggeration and humor dramatize the need for articulate speech in everyday situations. The tenor of the program should encourage some students to overcome their reluctance to take speech courses and to practice in order to improve their oral expression.

Technically the tape is good.

THOMAS A. HOPKINS,  
*Mount Mercy College*

**HOW CAN WE PROTECT OUR HEARING?**

Narrated by Stuart C. Thompson. Produced by the Minnesota School of the Air. 15 mins. National Tape Repository. H24.

Professor Thompson begins this program with a description of the structure of the ear. As he describes each of the three areas, he indicates the type of damage that may occur as the result of disease or injury, and suggests means of preventing disorders. He next gives general information about the types of help and training available in case hearing loss does occur.

Supplementing it with charts and diagrams, the high school teacher (or anyone else wishing to supply lay groups with general information about hearing and its loss) can find this tape quite useful.

ELEANOR G. RONEY,  
*Fort Knox, Kentucky*

# THE BULLETIN BOARD

Waldo Phelps, *Editor*  
Assisted by Ordean Ness

## ADDITIONS: NEW COURSES, CURRICULA, FACILITIES, AND STAFF

New staff members of the Department of Speech and Drama at Cornell University for the current academic year include Lee Adey (University of Minnesota), Instructor in Drama; Ben A. Chappell (North Texas State College), Sheldon W. Halpern (Cornell), Forrest D. Tucker (University of Wichita), and James A. Wood (University of Oregon), Graduate Assistants in Rhetoric; B. Dale Lauder (Stetson University) and Richard R. Smyth (Cornell), Graduate Assistants in Drama; and Marilyn L. Erter (New York State College for Teachers at Albany), Graduate Assistant in Phonetics.

At Kent [Ohio] State University Francis X. Blair has joined the faculty of the School of Speech as Assistant Professor of Audiology. Edward C. Hutchinson is a new Instructor in Speech Pathology and Audiology there.

Additions to the faculty of Los Angeles State College are Robert Kully, Assistant Professor of Speech and Director of Forensics; Louise Binder Scott, Assistant Professor of Speech; and Edward Fitzgerald, Assistant Professor of Drama.

New members of the staff of the Speech Arts Division of Mississippi Southern College are Robert McCroskey, Assistant Director of the Speech and Hearing Clinic and Donald George, Director of Forensics.

The faculty of the Speech Division of the Montclair [New Jersey] State Teachers College are preparing to move into a new building soon to be completed. The plan ingeniously provides for dual use of some of the rooms: nine small conference and teaching rooms will serve the Speech Laboratory during the day, and as dressing rooms for evening theatrical performances. These rooms surround the stage on two levels. Behind the stage house are offices for the staff, three classrooms, a room for audiometric testing, a scene shop, property and wardrobe rooms, a storage room, and a small lounge. The auditorium, with a capacity of a thousand, has facilities for either large or

small audiences. Stage equipment and design include all the latest developments.

Myra Herberman, a Montclair graduate, is a new member of the staff of the Speech Division.

Elnora Drafahl Carrino has accepted appointment to a newly-created post, Associate in Speech, with the New York State Department of Education. This new position is significant of increased emphasis on speech in the state educational system. Mrs. Carrino has taught speech in high schools in South Dakota and Minnesota, at Kansas State Teachers College, Western College for Women, and the New York State College for Teachers at Albany. She organized and was first director of the New York State High School Forensic League.

The Fund for the Advancement of Learning has awarded a grant of ten thousand dollars to the School of Dramatic Art and Speech at Ohio University. The grant will finance a preliminary study of ways and means of improving the effectiveness of the teaching of certain basic speech courses and the clinical services related to them. Claude E. Kantner is chairman of the departmental committee which will direct the project. Committee members include Elizabeth Andersch, Edward Penson, Loren Staats, Vincent Jukes, and A. C. LaFollette. Lester Hale of the University of Florida will serve for a year as a special consultant.

New appointments at Ohio University are those of Lloyd Watkins, Assistant Professor of Speech and Richard Ham, Assistant Professor of Speech and Director of the Children's Clinic.

James Egbert has joined the faculty of the College of the Pacific as Associate Professor of Speech and Associate Director of the Speech and Hearing Clinic. He replaces Loida Farrow Lerew, who resigned in June.

Joseph Stockdale has joined the faculty of the Department of Speech of Purdue University. H. Winston Park will assume the former's teaching and technical theatre duties at Santa Barbara State College.



William E. Schlosser, Assistant Professor of Drama and Malcolm Sillars, Assistant Professor of Speech, began the speech program this fall at the new San Fernando Valley campus (in Northridge) of Los Angeles State College. This year students at the new branch may minor in speech; in 1957-1958 it will be possible to major in speech.

A new member of the Department of Speech at Santa Barbara State College is Irving Deer, Assistant Professor of Speech. He formerly taught at the University of Minnesota.

The School of Communications at Southern Illinois University has just opened a new FM radio station to provide students with practice in operation, programming, and production. The studio also relays to commercial radio stations athletic events and other campus activities for broadcast. The School of Communications has almost doubled the number of courses it offers in the radio-television area.

For the first time this fall the School of Communications can offer its students a program leading to a Ph.D. in speech correction.

Architects are completing plans for a new Speech and Hearing Clinic, one of the units in the Rehabilitation Building of the Medical Center to be established on the campus of Stanford University. The Clinic will have some eight thousand feet of floor space, with facilities for both group and individual work in speech correction and hearing, classrooms, offices, a library, a phonetics laboratory, a shop, and a sound-treated room for experiments in acoustics. Other units to be housed in the Rehabilitation Building include otology and laryngology, physical therapy, occupational therapy, neurology, and clinical psychology. Construction will begin before the end of the year.

Since 1 September of this year John P. Moncur, formerly of the University of California at Los Angeles, has served as Chairman of the Department of Speech Education at the State University Teachers College, Geneseo, New York. The Department has just inaugurated a new four-year curriculum in speech, single certification in speech education.

Clayton Fields, Jr., formerly of the University of Connecticut, is the new Director of Technical Theatre at Texas Christian University. William Garber is a newly-appointed Instructor in Speech and Theatre.

The Speech and Hearing Clinic at Texas

Christian University now houses a pre-school for acoustically-handicapped children. The Opti-Mrs. Club of Fort Worth sponsors the pre-school, which operates from nine to twelve daily, serving more than a dozen children of two to six years in age.

The Blue Hill Foundation of New York City has donated a Keeler polygraph [a "lie detector"] to the School of Speech of the University of Denver for the study of language disorders.

Philip Carroll, who completed his master's degree at the University of Denver in June, has accepted a position in the Department of Speech of the University of Hawaii. He will teach in the Hilo branch.

Malcom McBride has accepted appointment as Instructor in Public Speaking and Parliamentary Law at the University of Kentucky.

The new Director of Radio-Television at the University of New Mexico is Bernarr Cooper, a graduate of Stanford University.

On 1 July a new institution of higher learning was created by the merging of the Wisconsin State Teachers College, Milwaukee, and the Milwaukee Extension Center of the University of Wisconsin. Raymond H. Myers is Chairman of the Department of Speech at the new University of Wisconsin—Milwaukee.

New members of the faculty of the Department of Speech on the Madison campus are Robert Hethmon, Assistant Professor of Speech and Business Manager of the Theatre; Jerry McNeely, Instructor in Speech; and James Cleary, Instructor in Speech.

#### CONFERENCES, CONVENTIONS, AND INSTITUTES

Loren Reid, First Vice-President of the Speech Association of America, has announced an innovation for the 1956 convention at the Hotel Conrad Hilton, Chicago.

The new feature is a Convention Breakfast, scheduled for Thursday morning, 27 December. In after-breakfast speeches several prominent speakers will report new trends. Darkes Albright, Bower Aly, Milton Dickens, T. Earle Johnson, Magdalene Kramer, Richard Murphy, Arthur Secord, and Andrew T. Weaver have already accepted invitations to speak.

The capacity of the Coffee Room limits ticket sale to two hundred. Those who want to at-

tend the breakfast should immediately remit \$1.75 to Waldo W. Braden, Executive Secretary, Speech Association of America, Louisiana State University, Baton Rouge 3, Louisiana. The ticket entitles the holder to a buffet breakfast and the subsequent speeches.

The traditional Associations Luncheon will be at noon on Sunday, 30 December. The theme of the meeting is, "How Can We Get Salaries Raised?" W. Norwood Brigrance will be the principal speaker, with a panel of three supplementing his remarks.

The campus of Louisiana State University was the site of High School Leadership Conferences this past summer, 11-20 and 20-29 June. A hundred students from sixty-two high schools participated in a training program of speech activities, including dramatics, discussion, oral interpretation, and public speaking. The Conferences are annual events for high school juniors, whose teachers select them for qualities of leadership, expecting them to use the abilities they have developed for the benefit of their schools.

The Department of Speech at LSU conducted two workshops for high school teachers and students this fall: a workshop in forensics and radio on 20 October, and a workshop in oral interpretation and dramatics on 10 November. The purpose of the workshops is to improve the quality of the interscholastic speech activities in the state.

Radio-television was the subject of the twenty-second annual Conference on Speech Education which the LSU Department of Speech sponsored from 11 to 20 June. Garnet R. Garrison, Director of Television at the University of Michigan, was guest lecturer for the Conference.

The Speech Arts Division of Mississippi Southern College sponsored its first institute for high school students this past summer. Participants received instruction in debate, oral interpretation, and dramatics.

Visiting lecturers at the summer session of the University of Wisconsin were Samuel L. Becker (State University of Iowa), Myfanwy E. Chapman (Minneapolis Public Schools), Mary E. Latimer (Madison [Virginia] College), Samuel Milesky (Wisconsin Department of Public Instruction), Calvin Pettit (George Washington University), Gretchen Mueller Phair (Wisconsin Department of Public Instruction), Vernon J. Smith, (Wisconsin Department of Public In-

struction), and Marjorie Elizabeth Suliver (Madison [Wisconsin] Public Schools).

Consistent with the summer session theme, "Frontiers in Adult Education," the Department of Speech offered four special lectures: "What Adults Should Know about Listening," Ralph Nichols (University of Minnesota); "Speech Training in Business and Industry," Harold P. Zelko (Pennsylvania State University); "Arena Theatre," Mary John (organizer of the Fred Miller Theatre, Milwaukee), and "What Adults Should Know about Hearing," LeRoy D. Hedgecock (the Mayo Clinic).

The Department of Speech held its 1956 Summer Speech Institute on 3 August. The Institute included demonstrations of audience analysis, synthetic speech, role-playing as a teaching technique, and creative dramatics with children. Visiting lecturers were E. E. David (Bell Telephone Laboratories), Alethea Smith Mattingly (University of Arizona), Ray Muntz (University of Wisconsin School for Workers), and Eleanor Chase Smith (formerly of Michigan State University).

#### FORENSICS

During the first week of December Denison University will be host to the regional conference of Tau Kappa Alpha.

The debate squad at Southern Illinois University has been working since late summer in preparation for a busy season. Last year thirty-two students participated in seventeen tournaments, winning seventy-one per cent of their 251 debates. Debaters from SIU won tournament championships at Greenville College, Illinois State Normal University, the University of Denver, and the Pi Kappa Delta Province tournament. They won second-place trophies at Purdue University, the University of Arkansas, and the women's division of the state tournament. Southern debaters won third places at the Northwest Tournament (St. Paul, Minnesota) and the national AFOTC meet at the University of Pittsburgh. Walter Murrish is director of the squad.

Utica College debaters held their first annual debate tournament on 21 April of this year. Eight colleges participated, debaters from the Fordham University School of Business winning the trophy. The second tournament, scheduled for April, 1957, will be open to the first twenty schools completing registration.

Utica College will hold a practice debate

tournament and clinic for high schools of the area on 17 November. Utica College debaters and faculty will serve as judges, giving the debaters half-hour critiques after each debate.

#### ON THE STAGE AND ON THE AIR

As part of the Theatre Workshop the Pitt Summer Theatre at the University of Pittsburgh presented *Picnic* and *The Man Who Came to Dinner*. Pitt Players toured *Pygmalion* to Warren, Pennsylvania, to the National Thespian Conference at Bloomington, Indiana, and to the Silver Fox Theatre.

Under the joint sponsorship of the School of Communications of Southern Illinois University and the Chamber of Commerce of Branson, Missouri, the Southern Players had a second successful season of summer stock in the outdoor Shepherd of the Hills Theatre on the shores of Lake Taneycomo.

The Players presented *The Tender Trap*, *The Glass Menagerie*, *The Taming of the Shrew*, *Papa is All, Ah, Wilderness!* and a dramatization of Harold Bell Wright's *The Shepherd of the Hills*. The latter was so popular during the 1955 season that it was not only the first week's presentation, but also was repeated each Saturday and Sunday of the 1956 season. During the eight weeks summer session the drama students had an opportunity to perform before large audiences and to obtain intensive training in all phases of play production. Archibald McLeod and Sherwin Abrams of the SIU theatre staff directed the company of sixteen.

The 1956-1957 theatre schedule of major productions at Texas Christian University includes *The State of the Union*, the American premiere of a Danish play, *The Judge*, *The Imaginary Invalid*, and *The Desperate Hours*. In addition, the Division of Drama will co-operate in the production of a full-length opera, two ballets, four studio shows, and a children's theatre play for tour.

For its third season the Horned Frog Community Summer Theatre, playing in TCU's Little Theatre, presented *The Happy Time*, *Come Back, Little Sheba*, *The Rainmaker*, and *Misalliance*. William Garber, James Costy, and Walther Volbach served as directors.

During 1955-1956 James Costy directed twenty-five "live" half-hour television shows broadcast by KFJZ-TV. The series, "Telarama," featured alternately some activity in fine arts and one from the campus at large. An apprentice-

ship system in which TCU and KFJZ-TV co-operated greatly facilitated production of the series, which will continue during the current academic year.

For the second year, students in speech and hearing and drama co-operated to present speech- and hearing-handicapped and mentally-retarded children in an original play presented to an overflow audience in TCU's Little Theatre. Dorothy Bell, Director of the Clinic, wrote the play, "Strictly for Children," to suit the capabilities of the handicapped actors. Drama students made costumes, built the set, and aided in production.

The Readers' Workshop at the University of Washington will present an ambitious program this year: 4 November, *The Ascent of F-6*; 2 December, selections from *The Canterbury Tales*; 27 January, *Everyman*; 10 March, a cutting of *Pride and Prejudice*; 14 April, Euripides' *Ion*; and 19 May, *The Importance of Being Earnest*.

Radio Station WRUC, a campus leased-wire station broadcasting from studios in the Student Union to the lounge in College Hall, is the latest development in radio at Utica College. The call letters represent "Workshop Radio Utica College." The programs include both disc jockeys and summaries of news of interest to the student audience. The Workshop is continuing to record its series of half hour programs for broadcast over commercial station WIBX.

#### PROMOTIONS

At Kent [Ohio] State University: Arthur D. Kaltenborn to associate professor; Howard Becknell to assistant professor.

At Los Angeles State College: Robert Douglass to associate professor.

At Santa Barbara State College: Upton S. Palmer to Associate Professor of and Chairman of the Department of Speech.

At the University of Wisconsin: Herman Brockhaus to professor.

At Whittier College: E. Ray Nichols, Jr. to professor; Lester L. Harris to associate professor.

#### PERSONALS

A. Craig Baird was a Visiting Professor of Speech at the University of Washington during the spring quarter and the first term of the summer session.

Barnet Baskerville has returned to the University of Washington after a year of study at Harvard on a Ford Foundation Fellowship.

Mildred F. Berry (Rockford [Illinois] College), is a current Fulbright lecturer at the University of Copenhagen, where she is also working with the Society for Crippled Children.

Lionel Crocker was a guest lecturer at the University of Michigan Speech Conference on 13 and 14 July. His topic was "Techniques in Teaching Interpretation."

Marion Downs will study in Europe during the 1956-1957 winter and spring quarters.

Mary Huber of Los Angeles State College was a visiting member of the faculty of Stanford University last summer, teaching courses in aphasia, methods of therapy, and a seminar in speech correction.

On 1 July of this year Sister John Baptist Hull became Dean of St. Joseph's College for Women, succeeding the Very Reverend Francis X. FitzGibbon.

Paul Hunsinger was on the summer session staff of the University of Denver.

George McCarty has retired from his position as forensics coach and teacher of speech at Indiana State Teachers College, Terre Haute.

David Potter is in Denmark, one of fifty Americans in the Scandinavian Seminar for Cultural Studies.

C. Agnes Rigney, Chairman of the Department of Education at the State University Teachers College, Geneseo, New York, retired from her position on 30 June. A member of the faculty for forty years, she was instrumental in expanding the Department's offerings to include classes in speech correction, dramatic arts, and speech education. She has written many articles for professional journals.

Clayton Schug is the current president of the Eastern Forensic Association.

Walther R. Volbach was a visiting lecturer in Vienna from 1 June through 14 July. Three Austrian dramatic and operatic groups sponsored his appearance.



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*for further information write:*

Elwood Murray, Ph.D., Director  
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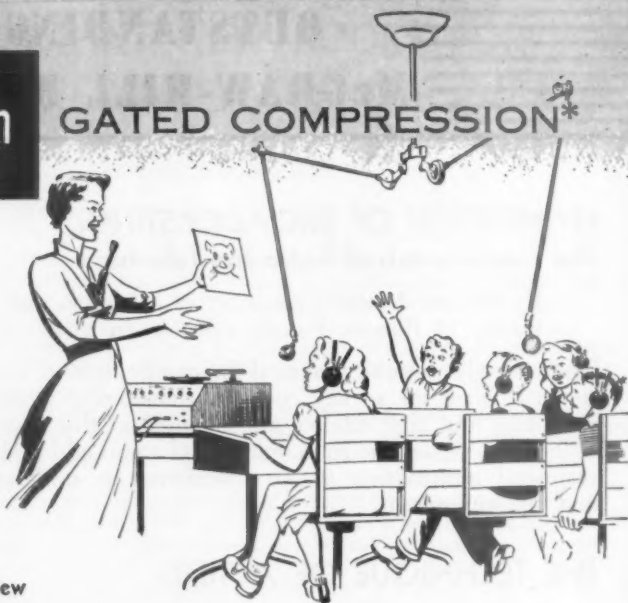
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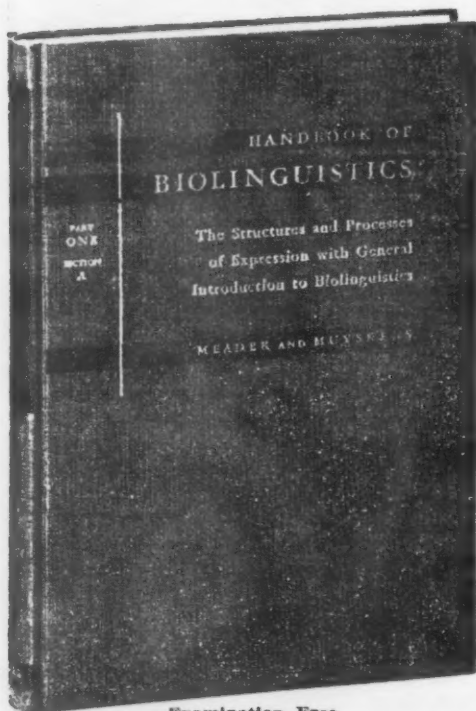
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*American Educational Theatre Association*

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*Southern Speech Association*

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University of Georgia, Athens, Georgia

*Central States Speech Association*

April 5-6, 1957

Hotel Leamington, Minneapolis, Minn.

*Speech Association of the Eastern States*

April 11-12-13, 1957

Sheraton-McAlpine Hotel, New York City

*American Educational Theatre Association*

August 25-26-27-28, 1957

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*Speech Association of America*

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